

APRIL 15, 1949

THE *Art* digest

FINE ARTS



Northwest Indian Art at Portland Museum. See Page 9.

THE NEWS MAGAZINE OF ART

35

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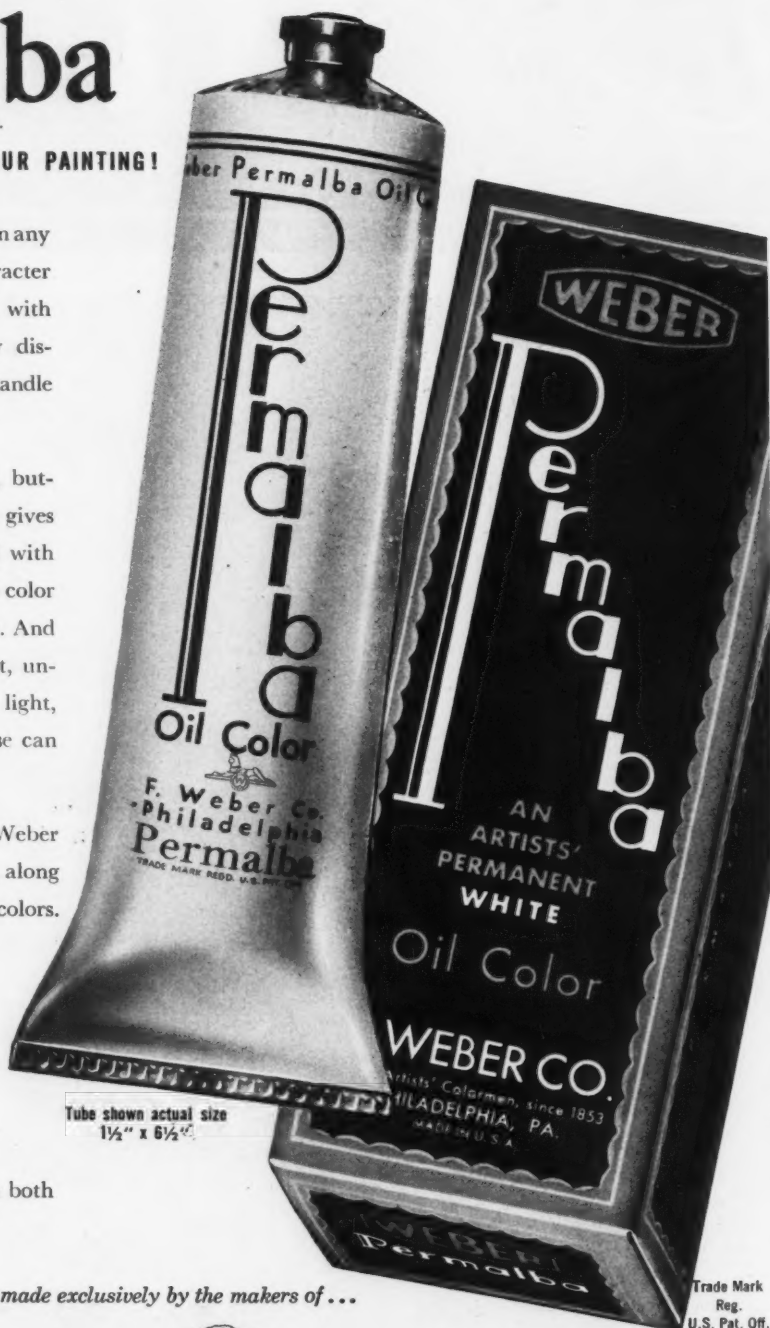
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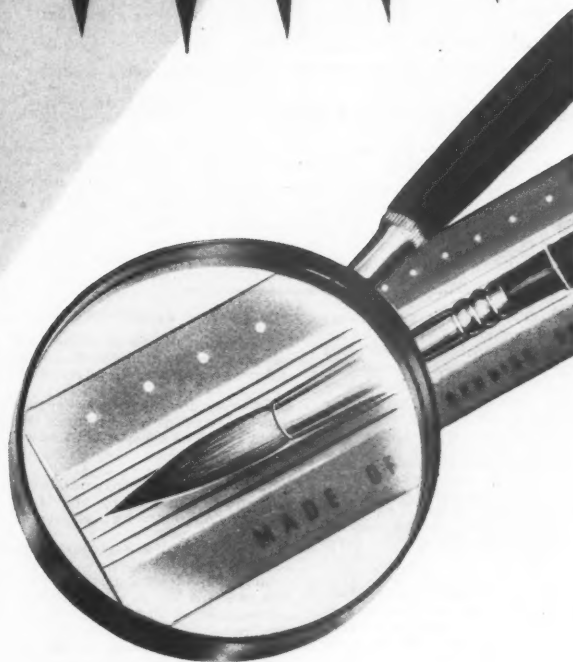
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The Art Digest

Vol. 23, No. 14

April 15, 1949

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Beethoven Had Troubles Too

SIR: In your April 1 letters column, Roberta Adams suggested that "if artists and curators would listen to the messages of Beethoven, Wagner or . . . Whitman . . . we might have an art that would be bought spontaneously." Has she forgotten that Beethoven's *Eroica* was greeted with "The work is wearisome, interminable and ill-knit," his *Fidelio* with "All impartial connoisseurs are fully agreed that never has anything been written so disagreeable, so confused, so revolting to the ear," and his work in general with "(He) wrote the oddest stuff possible, such as no one could either play or understand; crazy music in opposition to all rule"? In 1908 the Metropolitan was warned to take Wagner off its repertoire because "the Wagner 'fad' will soon pass, never to return." As for Whitman: "If I ever saw anything in print that deserved to be characterized as atrociously bad, it is the poetry of Walt Whitman; and the three critics of repute . . . who have praised his performances appear to be playing off on the public a well-intentioned, but really cruel hoax." Written in 1875, but it sounds familiar, doesn't it?

—GEORGE WHITESIDE, New York.

An Artistic Nationality

SIR: You are not failing in your task of furnishing each fortnight the best possible news-magazine of art. I especially liked what you had to say about the *Discovery of an Artistic Nationality*: "What makes an American is not necessarily the blood of his fathers but the American spirit with which he reacts to American society." This is the magnanimous point of view that encourages new citizens, like myself, to become Americans in fact as well as in law.

—ALFRED JONNIAUX, Washington, D. C.

Thanks Pearson

SIR: I am a new reader of your excellent magazine, but may I say "thanks" to Ralph M. Pearson for his splendid article in your January I number on "Taylor Fires a Broadside."

—HELEN B. KEEN, New York City.



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PEYTON BOSWELL

Comments:

Northwest Indian Art

ONE OF THE FIRST THINGS Thomas C. Colt, Jr., realized when he took over the reins as director of the Portland (Oregon) Art Museum was that it was essential to dramatize the region's own artistic heritage—if his institution was to assume a vital role in the aesthetic development of the community.

Few knew that Portland possessed one of the best and largest collections of American Indian art until Colt started to apply his administrative skill and knowledge of showmanship. After two months of intensive research, aided by Yeffe Kimball, well-known artist and authority on American Indian art, he has now succeeded in removing the anthropological dust from 5,000 objects and will present them, starting April 21, as a truly indigeneous foundation for U. S. culture. Hence, Miss Kimball's feature article (page 9) and the cover of this issue.

American painters and sculptors have much to glean from the work of these original artists and craftsmen—perhaps more than the School of Paris found, through the plagiarisms of Picasso, in the cult of African Sculpture. The American Indian with artistic leanings is by instinct a natural worker within the framework of functional design. Whenever he has divorced his feelings from ceremonial tradition, the Indian has carried the best of abstract principles into the essentials of simplified beauty and truth—powered by emotional impact in stenographic symbolism.

Recognizing the national importance of Portland's exhibition, the Stanford University Press is preparing a picture book on Northwest Coast Indian Art. All of which should place the Oregon museum in the front rank as a study center for America's first native art expression.

Fuel to the Fire

THE 21ST CORCORAN BIENNIAL (see April 1 DIGEST) appears to have added additional rebuttal to the continuous controversy about art juries.

This famous show, often in the past an exciting cross-section of contemporary American painting, was designed, at least on paper, to be a compromise between the contrasting principles of invitational and juried exhibitions. Actually, in 1949 practice, the compromise, like Chamberlain's umbrella, failed to function for peace in our time—judging from the rumblings of discontent among both rejected artists and impartial critics.

Of the paintings now on view, 174 were personally selected by Corcoran Director Hermann W. Williams, Jr., and Artist Paul Sample. The remaining 13 exhibits were admitted by a jury of selection composed of Williams, Sample, Abraham Rattner and Mitchell Jamieson—culled from about 2,000 entries after sitting one day in judgment in New York and one day in Washington. In view of Henry Varnum Poor's recent appeal that the artists support the national shows as a means of encouraging artistic vitality, these uninvited artists are justified in asking what the odds are against them—or, to use baseball parlance, how do you pitch against a ten-run lead?

Time magazine, quick to sense further trouble along the Potomac, picked up the controversy, quoting Emily Genauer of the *World-Telegram*. Miss Genauer wanted to know from the jurors what had been the basis of their 13-to-2,000 judgment.

Said Juror Sample: "It was both a consideration of the painter's intentions and his realization of these intentions." Rattner enlarged on this statement by saying that a work that was exceedingly well painted might very well be omitted "if the jury felt that it was not genuinely eloquent or expressive, or if the technique chosen did not appear to have been honestly felt or arrived at by the artist."

Summarized *Time*: Leaving aside the critical fallacy involved in judging an artist's work by guessing at his intentions, Miss Genauer came down with both high heels on Rattner's rationalization. "It is easy," she wrote, "to spot technical proficiency quickly, but to decide on the honesty of an artist's approach on the basis of only one of his works, and that examined at an average speed of two or three pictures a minute, takes considerable doing."

Enough said!

Saroyan on Aesthetics

JUST AS THE LAST DIGEST was enduring its final labor pains, William Saroyan phoned me to ask if I cared to consider an article on Henry Sexton, whose exhibition at Contemporary Arts is scheduled for April 25 to May 13. As a long-time admirer of Saroyan, my immediate reaction was affirmative, even though my acquaintance with Sexton had been limited to a scant dozen paintings, some of which I liked, some I didn't. Later, after reading the article, I knew my first reaction had been correct, for Saroyan, as is his wont, had expressed a number of universal truths that not only applied to his friend Sexton, but to art in general. The next words are Saroyan's:

"These remarks on the painting of Henry Sexton are those of an amateur enthusiast and critic who is unable not to cheer any creative effort, or take for granted any created object.

"I regard the creation of art the greatest achievement of man next to the creation of character.

"I find that I cherish more deeply creation itself than the object created. This is not a popular view, I know. The popular view is that creator and created are separate entities and that it is in order to notice and appraise only the created, or art; but the flaw here is that art, being indefinable, is narrowly defined again and again, with the implication that the greater part of the created is not art. To this my reply is that the effort to achieve art is art, and that the actual achievement (the object created) is real to those who did not create it only out of the accident of personal preference; it is not necessarily art, not necessarily good or bad, great or insignificant, important or unimportant.

"In my opinion, therefore, art is the pursuing of an intent to create; the created thing is an honor bestowed upon the creator; it is the evidence of the achievement of honor through work.

"Creator, creation, created—this is the holy trinity. I cheer creation, take for granted the created. The creation of our era is in my opinion commonplace. This is so because in all of the areas of endeavor there are very few creators of real character. The result is that the objects created—from fresh human beings to cultural systems—are ordinary, only a little of the possible. Creation, thought, and all other action are assaults upon the possible, which is infinite, therefore ultimately inaccessible. That is probably why frequent halts are called in order to notice a little of what has been given form out of the possible.

"Thus, a painter's work is exhibited from time to time. All humanity creates every scrap of art as well as every event of error or crime. The man whose creation satisfies those who can only share his achievement by noticing it is thanked with a smile, fame or wealth; the man whose creation does not

[Please turn to page 38]

Eagle Head Totem Pole Carving in Portland Museum Exhibition



This Totemic Piece is One of the Five Thousand Exhibits of the Art of the Northwest Indian, Featured in Oregon Show.

THE ART DIGEST

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The News Magazine of Art

April 15, 1949



Painted Leather Blanket. Tlingit. Wrangell, Alaska



Stone Fetish. Alaska

Northwest Coast Indian Art Surveyed by Portland Museum

By Yeffe Kimball

PORTLAND, ORE.: The Portland Museum opens the first permanent exhibition of American Indian Art of the Northwest Coast selected solely on the basis of aesthetic value. This departure in presenting the collection as art by Thomas C. Colt, Jr., Director of the Portland Museum, supplemented by a study collection, should be observed by museums throughout the country. The aesthetic evaluation of Indian Art has long been ignored. The time has come to remove the anthropological dust and appreciate that this country has an art uniquely its own.

In addition to the people whose art is reflected here, we are indebted to the collector, Axel Rasmussen, for one of the finest art collections from Northwest Coast Indians. Axel Rasmussen, a school teacher and later Superintendent of Public Schools in Skagway, Alaska, had years of close relationship with the Northwest tribes. Through his association and friends among the Indians, he was able to add to his huge collection numerous ceremonial and spiritually significant objects used in Shaman activities.

Rasmussen was endowed with sensitivity and deep appreciation of the Indian's art. Almost every card in his extensive file on the collection contained a personal note. Sometimes a gift of the object was indicated. Sometimes his remarks were an aesthetic evaluation, or comparative notes indicating the su-

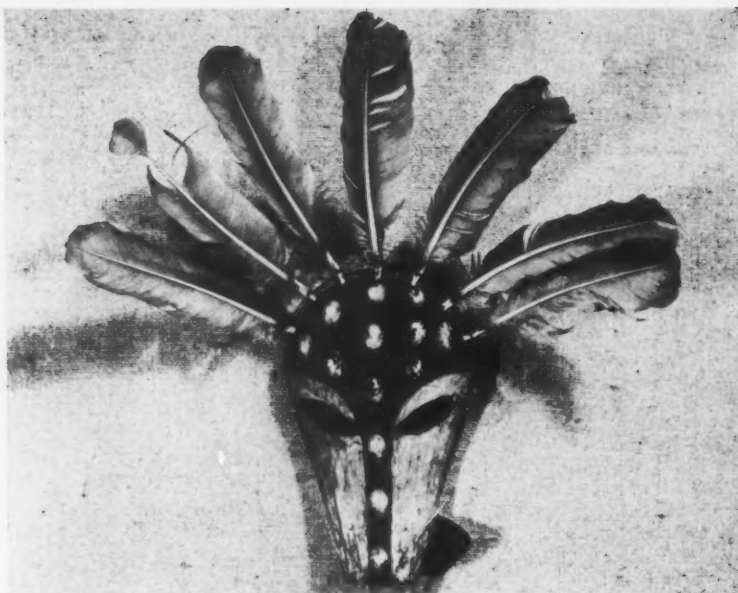
periority of his object to one owned by a museum. Rasmussen died suddenly without realizing his hope that his collection would remain on native soil, but his wishes are now fulfilled by the people of Portland, who appreciated that this collection, representing a great tradition, was the basic roots of their country, and did not allow it to leave.

Upon this continent all along the Northwest Coast and as far south as California dwelt tribes of Red Americans. Between challenging sea and monumental forest they planted ancient seeds of a culture which may be rightfully called a part of our heritage. The art of these people was expressed in many forms, from the gigantic to the

Shaman's Wooden Rattle, Bird and Young



April 15, 1949



Wooden Carved and Painted Mask. Aleutian



Wool Totemic Shirt. TLINGIT

minute. They carved and painted with great skill heraldic columns, enormous grave posts, house posts, and they painted murals covering the fronts and walls of their houses. They wove blankets of tapestry quality from wild mountain goat wool. Their daily life was mingled with the joy of making and the pleasure of using material creations elevated beyond utilitarian purpose. They carved trees into giant boats which were as elaborate as their potlatch ceremonies at which they distributed wealth with grandeur and generosity.

These works were executed by men whose artistic conception was large, whose craftsmanship was expert, and whose strength and energy never ceased to turn whole trees into monuments to the Great Spirit. These monuments are testaments of Totemic Art signaling their belief in their deities as they

stand in dignity to defy time and the elements. They balanced these large carvings and paintings by painstaking effort in carving a perfect man from a walrus tooth, or six or eight animals and birds with different expressions on the end of a spoon.

The culture of these Red Americans was flourishing when the first white explorers came. Francis Drake went as far north as California in 1578, but the first landing was made by the Russian explorer Behring in 1741, who was obliged to sail away leaving his scouts to their fate when they failed to return to the ship. The Spaniards came, Captain Cook also, and traders, to secure furs which they sold particularly to the Chinese. These traders found the Indian in a highly developed state of pre-mechanical art, symbolic but not abstract. Indian artists observed all as-

pects of their models and used the double image to give a complete rendering of their subject when they portrayed it on a two-dimensional plane.

Art without specific use was a concept almost unknown in Indian culture. There were few aboriginal art forms that had no function in tribal life. But artistic merit was considered a vital and necessary aspect of their material possessions. A fine carving applied to a halibut hook made it more attractive to the fish. The close relationship between aesthetic and technical perfection gave their work a basic unity rarely found in products of modern civilization. The Indian's simple tools forced him to study his raw materials very carefully in order to learn just what treatment would produce the best results and satisfy both the aesthetic and functional requirements.

Wooden Mask. Alaska



Spoon from Caribou Horn. TAIMSHIAN. Hazelton, B. C.



The collection from which this exhibition and the study collection was chosen contains more than 5,000 objects. It covers the various aspects of the culture of the Northwest Coast Indians and is especially rich in ceremonial objects, including masks of native copper, whalebone and wood, sea-lion head-dresses covered with ermine and eagle-down, carved and painted and inlaid with abalone shell.

Among outstanding objects in wood there are large potlatch boats and house posts carved and painted, storage boxes more than 300 years old with designs in red and black, rare examples of Shaman rattles, totem poles, speaker's staffs inlaid with abalone shells, tools beautifully carved and perfectly balanced. Among examples of weaving, there are old Chilkat blankets of mountain goat wool, cedar bark mats with designs of bird and animals.

Also included are leather blankets and robes with design in sinew and covered with beaks of puffin birds. Outstanding examples of basket weaving include fine examples woven under water and very old ones of cedar root and bark, with woven designs. Among the smaller objects there are many carvings of fossil bone, ivory fetishes delicately carved, stone images and slate carvings.

These exhibits, dramatized by the installation of Director Colt, offer indelible proof of the aesthetic value of our first functional art expression—that of the American Indian—and accumulated anthropological dust is swept away.

The group of objects reproduced on the cover include a Kwakiutl ceremonial mask representing a raven, at the top; a Tlingit ceremonial dancing wand, to the left, and a Tlingit Chilkat blanket of mountain goat wool representing the bear family.

Editor's Note: In the near future the Stanford University Press will publish a book on the Portland Indian art collection, with a text by Robert Tyler Davis.

Guggenheim Fellowships

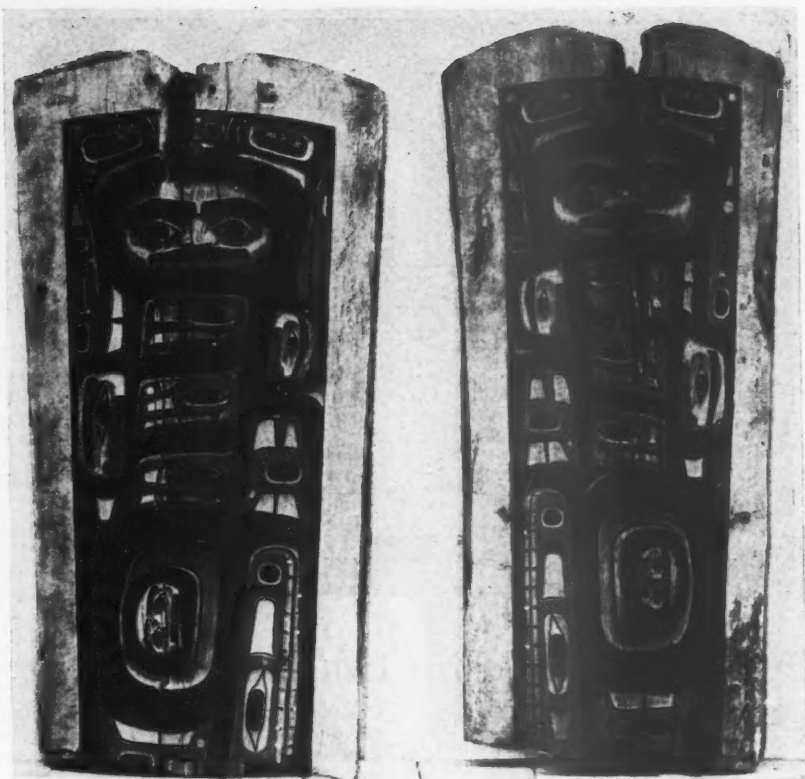
The John Simon Guggenheim Foundation just announced the appointments of 144 Fellowships, nine of which have been awarded to artists. They are Hyman Bloom, Eldzier Cortor, Martin Jackson, Arthur Osver, Alexander Peter Russo, painters; Peter Lipman-Wulf, Leonard Louis Schwartz, Charles Umlauf, sculptors; and lithographer, Adja Yunkers.

For this selection the Foundation was advised by a jury consisting of Charles Burchfield, Edward Hopper, Franklin Watkins, James Earle Fraser and Carl Zigrosser. Of those awarded fellowships in the field of History of the Fine Arts is retiring director of the Rhode Island Museum of Art, Mr. Gordon Washburn, who plans to turn his splendid catalogue "Isms in Art Since 1800" into an illustrated book.

Fraser Elected President of Council

Joseph T. Frazer has been elected president of the Museum Council of Philadelphia—made up of the executives of sixteen of Philadelphia's museums and cultural institutions.

April 15, 1949



ABOVE: Wooden House Posts, Carved and Painted

BELOW: Carved Wooden Fish Effigy Mask. Alaska





14th Century French Gothic Cloister

Nelson Gallery Marks 15th Anniversary

By Paul Gardner

THE CELEBRATION ON SUNDAY, April 3, marking the Fifteenth Anniversary of the William Rockhill Nelson Gallery, was the most important event in its history since the original opening on December 11, 1933. Eight new period installations and exhibition rooms were opened and the presentation of some forty new acquisitions of major importance were made. In a brief fifteen years, the Gallery will have made two physical expansions as well as building up a collection of enviable proportions and significance.

Interest centers in the period installations which include a French Gothic Cloister from a dismantled monastery near Beauvais, formerly in the Hearst

Collection; a chapel containing Renaissance choir stalls from Malaga, Spain, a series of stained glass windows and the now-famous 15th century Spanish altarpiece to the Virgin; an oak panelled Tudor room from Exeter, England; a Louis XIII room with elaborately painted panels on a heavy gold ground; and a Venetian 18th century alcove from a palace on the Grand Canal. The new exhibition galleries are a Classical room faced in black marble, installed with Coptic architectural elements and Egyptian reliefs; a Medieval sculpture hall for the Romanesque and Gothic sculpture of the collection; and a decorative arts room hung with Scalumandre silk.

The new acquisitions represent all fields in the collection. In the classical section these include Egyptian reliefs from the IVth and XVIIIth dynasties, a stone sculpture of a daughter of Akhenaton from Tell-el-Amarna, a XIXth dynasty bronze Sekketh, rare elements of a sixth century B. C. Etruscan stone sarcophagus, a large seventh century B.C. Corinthian vase from Cerveteri, a group of Coptic sculptures including a rondel with Saint and animals, a decorated arch and a frieze of animals and leaf motives. A series of Roman portrait busts includes a Flavian woman and the Emperors Caracalla and Lucius Verus, and are extraordinary in the perfection of their state.

Outstanding Medieval sculpture includes a pair of Italian Romanesque lions and capitals from Campobasso, an Italian Romanesque pulpit support from the Badia of the Trinity, a large marble window from a Venetian Gothic palace, a colossal French Romanesque capital decorated with eight dancing children, an arch from the church of St. Pierre at Aulnay, two late Gothic Spanish grave reliefs and a pair of 14th century Italian marble angels by the Bertini brothers who worked in Naples. A heroic Saint Barbara by the French Germain Pilon is one of the finest works by this artist in America.



St. John on Patmos: BALDUNG

In the field of European painting, two most significant examples are a brilliantly executed *St. John on the Island of Patmos* by Hans Baldung and a most ingratiating *Portrait of a Young Man* by Bronzino.

China is represented by a Shang ceremonial jade, a series of six extraordinary lacquer boxes and bowls from Ch'ang Sha dated in the fourth century, B.C., a pair of Tang horses and riders of exceptional modeling and glazes, a Sung album leaf, and ink scrolls by the famous painters Hsia Ch'ang and Ch'ang Yen-fu. In the Indian field, new acquisitions are a 2nd century red sandstone capital with the horses of Surya, a Devas with a Naga and a representation of Indra on an elephant from the 9th century and an Apsara from Angkor Vat dated in the 12th century.

The loan galleries are installed with a special commemorative exhibition, one room devoted to fifteen major purchases in the European field, one from each year from 1933 to 1948, and a similar group featuring the highlights of the chief additions in the Near and Far Eastern section for the same period.

Small Maryland Annual

Accenting the trend towards smaller annuals, the Maryland Artists Exhibition at the Baltimore Museum of Art included only 93 works. The jury was composed of Jean de Marco, James Johnson Sweeney and Jack Tworokov and prizes were awarded to the following: Omar R. Carrington, Robert J. Andrews, Morris Louis, Edward Greenhood, Judith Weinbaum, Reuben R. Kramer, L. Hazlehurst Vinton, Sidney Levyne, Bernard Perlman, and Donald Coale.

Purchase awards went to Hannah H. Cohen and to prize winners Omar R. Carrington and L. Hazlehurst Vinton. The prizes were donated by various individuals, clubs, and business firms.

Egyptian Statuette of Sekketh





Girl with Turban: HENRY ROX

Whitney Annual, Part II

EVERY "RIGHT THINKING" ART LOVER deploras the neglect of sculpture in the exhibition scene, and of course it is unfortunate that it so often gets short shrift in the big annuals; but in the silver lining department is the commensurate quickening of the pulse when the second installment of the Whitney Annual comes along—when the sculpture outweighs, almost as much figuratively as literally, the watercolors and drawings with which it shares the stage.

The sculpture as a whole, comprising 78 generally good pieces, seems to be less spiky and frenetic, a little calmer and more relaxed than last year. The spiky school is present in unusually good representation, but in proper proportion, while a number of the artists whose work ranges from the classical to the abstract are showing their more conservative pieces. Instead of being aware primarily of tensions and confusions there is a sense of a reasonably rounded, if complex, whole—more curves and quiet and less urgency.

The serene dignity of Zorach's large standing figure, *Invocation*, dominates the big sculpture gallery. Keeping it most excellent company are one of Maldarelli's most ingratiating nudes; Henry Rox' thoughtful *Girl with Turban*, akin in spirit to some of Hofer's paintings; Helene Sardeau's rhythmic *Dancers*; classical heads, almost Egyptian in their clarity, by De Creeft and Paul Fiene; Salerno's symbolic *Poet in Peterborough*, a wise and mysterious *Magician* by Nat Werner, and a voluptuous *Dancer* by Hovannes. Centered in the adjoining small gallery is Der Harootian's swooping *Seabird and Fish*,

one of the handsomest pieces in the show, flanked by Hannah Small's substantial *Standing Figure* and Nina Winkel's airborne *Sprite*. Frances Lamont's huge head could have done without the plastic teardrops and crown of barbed wire, and the magic circle and tree of life inlaid on the figure add little to Mitzi Solomon's *Eve*, including subtlety.

The more advanced exhibits are, for the most part, housed upstairs. Dynamic to a degree are Roszak's jagged steel *Recollection of the Southwest*; Lipschitz' tense and sad *Song of Songs*; a forceful *Galleon* by Lipton, and a strange but compelling *Panic* by Randolph Johnston. Less emotional and more intellectual are Noguchi's cool, beautifully proportioned *Avatar*; Rivera's Brancusiesque *Construction* in stainless steel and Amino's plastic *Rememberance of Things Past*, also all abstractions.

Cleo Hartwig and Heinz Warneke depict the mystery of life via the vegetable kingdom in the semi-abstract *Seed Pod* and *Through the Loam Upward*, while Humbert Albrizio scores with his *Mother and Son* in spite of its close kinship to Henry Moore. Other and varied commendable works are by Baizerman, Brummé, Caesar, Calder, Cutler, Duble, Glinsky, Burr Miller, Trajan, Vagis, Walters and Wasey.

The watercolor (gouache and pastel) group ranges from lively academic to almost all of the more experimental isms, with elder statesmen Marin and Burchfield superbly represented by the 1932 *Region of Brooklyn Bridge Fantasy* and the huge, humming *Summer Afternoon* (you can almost always hear Burchfield's nature fantasies). Pleissner and Wyeth, younger but almost as closely associated with the medium, are also represented at the top of their form. Interesting pieces in many styles include Cikovsky's colorful *Fishboats*, *Riverhead*; Dehn's amusing satire on hyperthyroid *Showgirls No. 2*; Grosz' haunting *They Found Something*; a very stylish abstraction of *Fences* by William Keinbusch; Kupferman's double checked, beautifully contained *Cross Section of the Tide*; Margo's moody webs and *Shadows*; John Taylor's *Ramparts No. 3* and Thon's *Italian Gothic*. Loren MacIver and Adolph Gottlieb

Summer Afternoon: BURCHFIELD



Beatrice: ORONZIO MALDARELLI

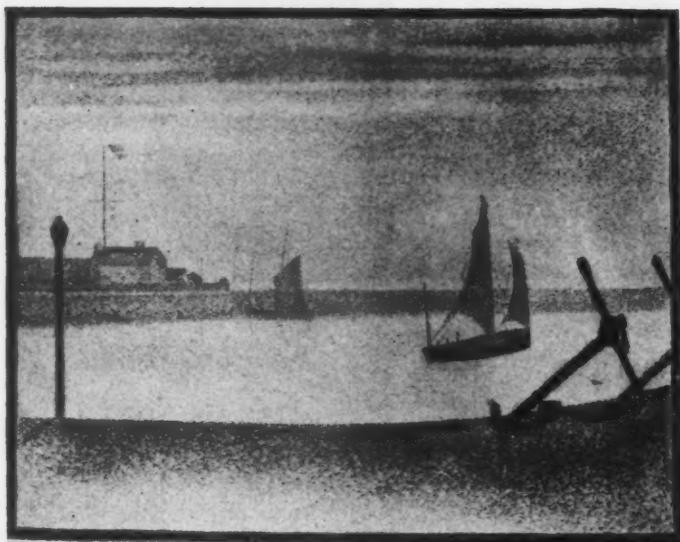
manage to convey strong mood without making a picture at all in the conventional sense.

With time fast running out and seed catalogish listings getting overlong, a few notable drawings must be set down for the record: Rosella Hartman's charming little *Silver Foxes*, Jack Levine's broken down *Horse*, Rico Lebrun's *Magdalen*, John Sloan's *Model Kneeling on Sofa*; work by Brice, Evergood, Hayter, Heliker, Marsh, Nuala, Pachner, Pereira (surprising!), Kuniyoshi and Shahn, the last two studies for paintings on view elsewhere. (Until May 8.)—JO GIBBS.

State Aid for Art

Under the banner that the knowledge and information that will make enjoyment of art an integral part of every man's life is his right—at least in Minnesota, the Minnesota State Art Society is launching a bill to grant state funds to the Society. The program of the organization includes sending circulating shows to both rural and city areas, and its plans for the future include providing materials and information for art teachers, cooperation with schools and social agencies, art for therapy and recreation for hospitals and mental institutions, encouragement of Minnesota artists and craftsmen, establishment of local art centers, and supplying advice on community planning.

The organization was first established 46 years ago by the 1903 legislature, and was state-supported (except during the war) until 1927. In 1947 the legislature revived the Society but did not provide for funds. After two years of support by contributions, the leaders are convinced that they will soon have the only state-wide, state-supported art program in the U. S.—C. S.



Le Chenal de Gravelines; GEORGES SEURAT
From the Burden Collection



Sunday Afternoon on La Grande Jatte; GEORGES SEURAT
From the Lewisohn Collection



La Manche à Grandcamp; GEORGES SEURAT
From the Whitney Collection

Seurat Exhibition Benefits the Blind

THE LOAN EXHIBITION of oils and drawings by Georges Seurat, at the Knoedler Galleries, is not alone intrinsically an important showing, but is also the first important one of his *oeuvre* to be held in New York. Seurat is one of the founders of a classical movement, a revolt against the flimsiness into which Impressionism had drifted, and a return to the solidity of form and seriously studied compositions that had preceded the tenuous dazzlements of these Luminists. Although he did not state his artistic creed as definitely as another pillar of this movement, Cézanne, as an attempt to "make something solid of Impressionism," this aim is implicit in all his work.

Technically, Seurat employed the methods of the Impressionists in placing bits of juxtaposed color on his canvases, instead of mixing them on his palette, to obtain more vivid effects. He was absorbed in scientific research of color and invented a spectrum showing the reactions of different hues upon one another as a basis of his painting. He also used much of the same subject matter as the Impressionist artists, gala scenes of the music hall and circus and landscapes, but his renderings of these themes had none of their casual spontaneity. Spontaneity, in his opinion, was only for sketches. Painting must have considered construction.

His intense researches into color theories, leading to his practice of *Pointillisme*, that is, building up design by dots of carefully selected colors, was not his only scientific preoccupation. He studied the structural functions of straight lines, of curves and solids so that in many ways his work adumbrates the later Cubistic methods. Moreover, his *Pointillisme* was made to bind the elements of his compositions together into unity in definite spatial relations. His dynamic space is one of the contributing factors of his mastery of design.

The study for *Le Chahut*, shown here, illustrates his achievement of integrating light and color patterns with the armature of design. The depth of the rhythms succeeding one another, the solidity of forms, the profundity of the three-dimensional design are characteristic of his work. *Sunday Afternoon on La Grande Jatte*, shows his ability to subdue all the details of his canvas to harmonious totality. His impeccable taste in the selection and arrangement of the units of his compositions is apparent in this intricate, yet thoroughly co-ordinated canvas. His belief that black was not a color, but an absence of light is illustrated by the dark figures of the foreground immersed in shadows.

His coastal scenes with their multi-colored pebbles of the beach, their sharp impingement of forms against a fused splendor of sky and sea, with a delicate balance of tones in radiated and reflected light, are brilliant examples of his work. His drawings deserve a chapter to themselves. The portrait, *Amand-Jean*, displays his fine perception of structural form in the definition of the planes of the face. It also marks his ability to render an impressive summing up of character.

Owing to his early death, Seurat's work was all carried out in eight years, scarcely time for the actual maturing of his gifts. But in this short period there are clearly evidenced his power of spatial design and his highly personal approach to the complexity of pictorial expression. His individual solution of the disposition of lines, forms and colors, in opposed or harmonized directions to convey emotional content, is an index of his exceptional gifts. The exhibition is held for the benefit of the Home of the Destitute Blind.

Opening on April 19, it will continue to be on view through May 7.

—MARGARET BREUNING.

Degas Shown for Charity

ASIDE FROM ITS OBVIOUS MERITS as a treat, the loan exhibition of 92 oils, pastels and drawings by Degas at the Wildenstein Galleries—one of the largest exhibitions of his work seen in New York—is as provocative as it is satisfying. For along with its pleasures, it offers excellent opportunity to study and re-appraise both the gifts and the position of a painter long popular in this country, as the all-American list of lenders affirm.

For one thing, there is the strange contradiction between the idealized popular image of Degas in America—where his paintings of the ballet have been admired as revealing all the grace and beauty dear to a dance-loving nation, together with the charm and color of the Impressionist palette (which long ago captured our vision—and the cool, conservative artist whose sympathy was never with the humble performers he painted nor his intellect and aesthetic philosophy in harmony with the spontaneous, anti-linear and outdoor approach of the Impressionists.

The son of a banker who remained a narrow-minded snob throughout his life, Degas participated in an art revolution, quite knowingly, but without ever losing his admiration for exponents of an older order. Along with the Daumiers, Manets and Renoirs which he hung in his home, Degas also placed works by El Greco, Delacroix and Ingres. A masterly composer who could boldly cut his figures in half without destroying his design, an art learned from the Japanese print and the swift realism of the camera—twin discoveries that he shared with the rest of the Impressionists, Degas nevertheless retained a respect for the solidity of form that made him antagonistic to the form-dissolving atmosphere of his fellow-exhibitors.

"The air one sees in the paintings of the old masters," he once remarked, "cannot be breathed," and so the air he created for his dancers, milliners and other subjects was defiantly created in his studio, rather than copied in the sunny haunts of the Impressionists.

A realist who painted what interested him in the scenes he saw about him, Degas complained: "They call me the painter of dancers, not understanding that for me the dancer has been a pretext for painting beautiful fabrics and rendering movements." Perhaps quite rightly, Degas saw little beauty in the faces and figures of the individual dancers, some of whom are presented as being distressingly homely. What attracted him was the shimmering color and vitality of movement, set in the make-believe wonder glamour of the stage or against the weathered textures of bare floors and walls in the practice studio.

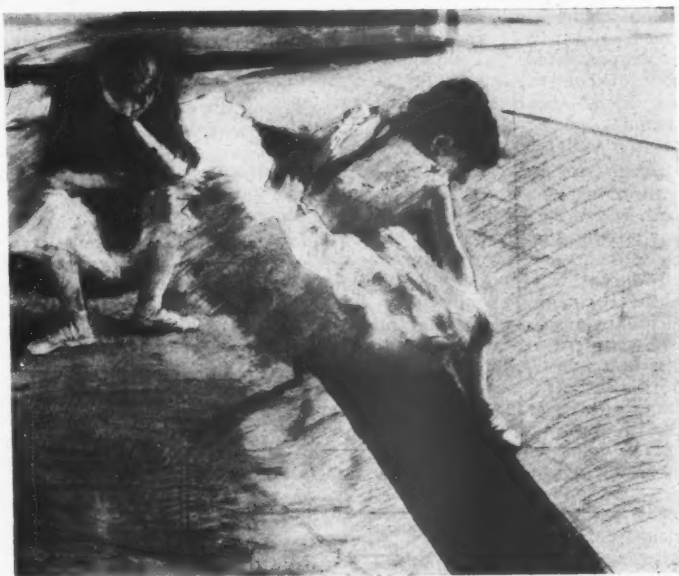
These ballet paintings, along with his portraits, figure compositions and racing studies, are all well-represented in the current exhibition, as are the developing phases of his career. Works range from a sullen, Italianate self-portrait painted when he was 20, to the great compositions of his middle period—first in oil and by the end of the 1870s more and more in pastel because of his weak eyes (he finally abandoned oils about 1892)—and through to his last works in the 1890s, which are harsher, wild and brilliantly-colored rather than the more controlled and exquisite harmonies.

Among the high spots in an exhibition that naturally has many, are *Lady with Umbrella* (1877), a superb oil portrait and brilliant presentation of character; the racing scenes, *Race Horses at Long-champs* and *Before the Start*; such perfectly balanced ballet studies as the pastels *The Star*, *Three Dancers* and the ungraceful weariness perfectly expressed in *Dancers at Rest*. Also of special interest is *Cotton Merchants at New Orleans*, painted after a trip to that city where his brothers had established a business. The exhibition is arranged for the benefit of the New York Infirmary. (Through May 14.)—JUDITH KAYE REED.

April 15, 1949



Henri de Gas and His Niece Lucy: DEGAS. Chicago Art Institute



Dancers at Rest: DEGAS. Boston Museum



The Millinery Shop: DEGAS. Frelinghuysen Collection



Homage to Picasso: JUAN GRIS

Cubism Reviewed

A REWARDING EXHIBITION for all interested in the history of modern art is the comparatively small (only six artists represented) but informative selection of cubist painting and sculpture, on view at the Buchholz Gallery which includes loans from other galleries and private collectors.

Juan Gris, most consistent but least well-known of the painters represented (others are Picasso, Braque and Leger) has written lucidly of the Cubist movement: "Cubism was simply a new way of representing the world. By way of natural reaction against the fugitive elements employed by the Impressionists, painters felt the need to discover less unstable elements in the objects to be represented. And they chose that category of elements which remains in the mind through apprehension and is not continually changing. For the momentary effects of light they substituted, for example, what they believed to be local colors of objects. For the visual appearance of a form they substituted what they believed to be the actual quality of this form."

Illustrating this concept are the works on view, which in addition to their significance as part of an historical movement, include some surprising or forgotten early attitudes of their creators, as well as some very fine paintings to be enjoyed as universally-expressive art, rather than time-isolated works.

In the latter class are the paintings by Gris himself—a portrait *Homage to Picasso*, direct and clearly-visioned despite a kind of horizontally-brushed pointillism, that makes an interesting contrast to Picasso's swift portrait in cubist shorthand of Braque; and some handsome still life arrangements, cool analytical works of beauty and strength.

Provocative to admirers of Leger most familiar with his hard, mechanistic impressions, should be the group of 1911 paintings of village and city. These are romantic, moody pictures in soft, modulated color. Picasso, as usual, is most generously represented, notably by a cool, classic *Fruitbowl, Pears and Apples* of 1908 that is objective but refined to a purity of geometric shapes,

and a group of varied still lifes. Least indicative of the artist's great gifts are the paintings representing Braque.

Works by the two sculptors represented in the exhibition, Laurens and Lipchitz, are revealing and good, particularly Laurens' *Head of a Boxer* and *Woman with Mandolin*, and Lipchitz's drawing, *Two Heads* and his bronze *Musician*. The importance of cubism to sculpture is less clear, however, than its significance to painting. For while both painters and sculptors sought a new way to describe permanent form, the sculptors were already dealing directly with a three-dimensional medium while the painters could present their cubical world only through illusion, a factor that would seem to make cubism a temporarily refreshing but not nearly as vital an influence on sculpture as on painting. (Exhibition continues through April 30.)

—JUDITH KAYE REED.

Carre Opens New York Gallery

Twelve canvases by contemporary French artists mark the opening of the new gallery of modern art by Louis Carré & Co. in spacious and handsomely arranged quarters. Raoul Dufy contributes a number of paintings in his later manner, in which the dependence on linear traceries heightened by sparkling color, gives way to greater solidity of forms. Color, line and form are dextrously combined in *Studio With Chandelier*.

An early *Still Life* by Matisse reflects the influence of Chardin: in palette its dark tones are far from the artist's later hues. *Seated Nude*, by Gromaire is in the early tradition of cubism. A large, glowing landscape by Bonnard, indicates differing aesthetic impulses. *Seated Pierrot*, by Rouault, carried out in rich color (see cut on page 26), embodies the romantic expressionism of much of the artist's work. Jacques Villon is represented by several canvases. One, *Theatre Elisabeth* presents figures in flat-patterned cubism in luscious pigments. His large landscape, *Wheat Mill* holds its colorful detail effectively against an amazingly blue sky. (To Apr. 16.)—M. B.

Georges Braque: PICASSO



Chinese Vase: B. J. O. NORDFELDT

Nordfeldt Returns

THERE ARE FEWER religious paintings present in the exhibition of recent works by B. J. O. Nordfeldt, at the Passedoit Gallery than were shown by the artist last year, indicating that Nordfeldt has returned to his first and never-forgotten love for the brooding, rugged grandeur of swift-moving sky and ocean landscape.

Birds of the Air, their black-brushed bodies quivering among the clouds in the low horizon; the subtly-colored *Fishes of the Sea* and the *Movement* of three large gulls flung above mountainous water reveal Nordfeldt's bold designing and almost fierce poetic approach. *Drifting Logs* is a striking work, although the jagged, sculptured indication of the ocean makes it seem more like solid land than heaving liquid. *Arizona* mutes the brilliant fantasy of natural Western color to create a credible landscape of beauty.

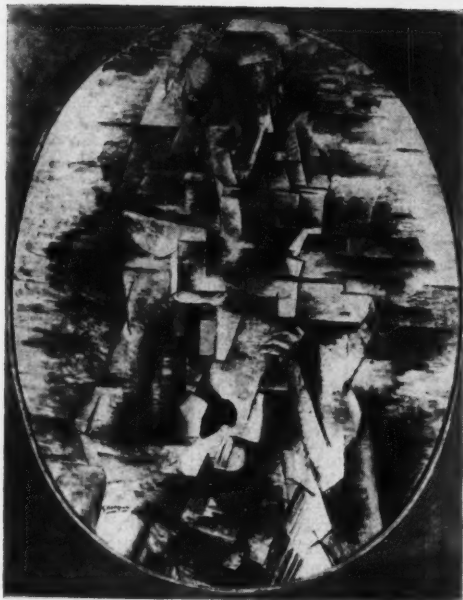
Among the three religious paintings included *Devotion*, an elegaic composition of a group ministering to the dead Christ, is deeper in color, more complex in design than its companions. Strikingly tranquil, in fact and by virtue of contrast, are a pair of grandios still-lives of which *Chinese Vase* achieves unusual poise and strength, marred only by a heavy cloud-like formation hovering above. (Through April 23.)

—JUDITH KAYE REED.

New Monet at Currier

The Currier Gallery of Art in Manchester, N. H., has just acquired an important early Monet landscape, *The Seine at Bougival*. It was probably painted in Bougival in 1869, where he was visited by Renoir, and it shows the vibrant light, and broad, vigorous brushstrokes of Monet's early work.

Executed in simple color values of silvery grays and greens, it shows a bridge across the Seine with the village of Bougival on the opposite bank. Until recently the picture was in a private collection in France and previously in the Bernheim Jeune Collection in Paris.



La Femme à la Mandoline: BRAQUE. 1910



The Salon: GEORGES BRAQUE. 1944

Georges Braque Seen at Full Length at Museum of Modern Art

GEORGES BRAQUE is seen at full length in the large, retrospective exhibition at the Museum of Modern Art, which reaches from 1904 to 1947. Although different phases of aesthetic ascendance may be appreciated in his work, there is always apparent the constant of his unusual blending of scientific absorption and fine sensibility, the ineluctable character of his personal endowment. Quite naturally, in his early paintings there are unmistakable reflections of the ambience of his environing art world, particularly in Impressionist technique and somewhat later strident-colored *Fauve* canvases, such as *Port of Antwerp*. Cézanne's influence is recognizable in the blond landscapes of *Estate* with their emphasis on volumes in space and dynamic tensions. Yet these canvases bear only a superficial resemblance to the work of Cézanne.

These landscapes, however, may be considered definite proof of Braque's desire to rid pictorial art both of representation and also of the tenuous vagueness of Impressionism. He continued to experiment with abstractions of forms in tangential relations in still lifes and landscapes—paintings which were hailed by one critic as *bizarries cubiques*. But the real moment of cubist expression was not realized until his association with Picasso, in which each artist contributed theories and technical devices to the other. The result was a marked similarity in their work at this period, but with a divergence of palette.

When analytic cubism was eventually reached, that is, the breaking up of forms into their constituent planes, the similarity was especially evident. In Braque's *The Portuguese* of this period, he introduced the lettering that became so competent a part of cubistic work, and gave a sharp fillip of realism to abstractions. Braque's early apprenticeship to a house painter and decorator, in which lettering was a part of his training, accounts for his adoption

of this device, as well as for his use of planes of false grainings and marbleizing. Whether it was the Spanish Picasso who was responsible for the introduction of the guitar of his native land as a recurring detail of cubistic design, or whether Braque's love of music is accountable for it, is as difficult as it is futile to decide.

Braque's departure from analytical cubism to flat, geometrical compositions is evidenced in a series of collages enriched by colorful gouaches of great clarity and charm of hues. In his subsequent oils these flat designs of superimposed planes were continued, generally in a subdued palette of olive green, brown, white and black. The large, oval still life, *Rum Bottle*, is almost wholly executed in overlapping planes of black and white, which display a new richness of textures that

continued to distinguish his later work, often intensified by sand mixed with the pigment.

The final phase of Braque's work is a departure from these handsome geometrical abstractions to a more curvilinear design with definite return to objective forms mingled with abstract detail in highly provocative space relations. Two striking canvases show large semidraped nudes seated with baskets of fruit, which are contrasted in the majestic inertia of one figure and the suggestion of sensuous, romantic appeal in the other. In *The Studio*, the seduction of color of much of his late work appears. Here against the gleaming blue of the window panes, dusty rose and green are accentuated, while the complexity of detail in the design is resolved into complete coherence.

The Salon attains a baroque magnificence of decorative effect—pale orange and blue panels, an area of brown floor, the impressive size of a black table—yet this effect is obtained with an almost classical reticence. It is unfortunately impossible in this space to comment upon the brilliant prints and drawings, which confirm the impression of his paintings that Braque is an artist who has created a world of his own, using natural forms at times, but never attempting any transcription of natural appearances. In his inimitable eloquence of design, he attained a form of pure pictorial art, remote from realism, but more compelling than reality.

The exhibition is held in collaboration with the Cleveland Museum of Art, where it was first shown. (Until June 15.)—MARGARET BREUNING.

Lawrence Sends Rivera Back to Mexico

The Lawrence Art Museum has sent a portrait of a man by Diego Rivera, gift of Cole Porter, back to Mexico. It was borrowed for inclusion in the large 50-year retrospective exhibition of the artist's work in Mexico City.

GEORGES BRAQUE, 1948
Courtesy Fritz Henle





A strange mingling of stark realism and mysticism is seen in *St. Jerome in the Wilderness* by Jusepe de Ribera, a recent gift to the Detroit Institute of Arts from Mr. and Mrs. Eugene Welker. The painting is characteristic of Ribera (1588-1652), who is considered one of the greatest Spanish painters of the 17th century, although he spent most of his life in Italy and was mainly influenced by Caravaggio. The latter had a naturalistic style of painting which undoubtedly influenced Ribera in his vivid realism. Detroit has two other paintings of the same subject, a favorite of the counter Reformation period. One, by Jan van Eyck, represents St. Jerome as a learned old scholar absorbed in thought in his study; the other, by Rogier van der Weyden, shows him extracting a thorn from a lion's paw with tender care. The triumphant is well completed with this sensitive study of an old man meditating on the Bible in the luminous moon-light.

Steve Raffo, Urban Artist, Seen in Debut

STEVE RAFFO, New York painter who achieved prominence when his *Casa de Dios* won a major award in the 1947 painting annual of the Pennsylvania Academy (which subsequently bought the picture) is holding his first exhibition, at the Rehn Gallery.

A city artist who finds his subject matter in the old tenements, storefronts, alleyways and lots that are the urban child's playground, Raffo makes the most of local color, humor and unexpected contrasts. Adding to the vigor of his upper East Side reports is the abstract base of his designing, as in the excellent *Vote for Me*, in which a child does upside-down acrobatics against a poster-littered wall. *Brownstone Mermaid* combines humor with wistfulness in its presentation of a dreamy woman leaning on the stair rail of a building incongruously decorated with gargoyles of mermaids.

The well-designed *Backyard*, successfully painted in luminous reds; *The Sparklers*, a good painting on the familiar theme of children playing by a city wall; a poignant child portrait in *Monument* are also outstanding. Least successful in the group seem the series devoted to compositions derived from religious window displays, of which the prizewinning, richly-colored *Casa* is an exception. (Until May 7.)

—JUDITH KAYE REED.

Morgan Prizes Announced

The Loughlin Morgan Memorial Prizes, selected from the Annual Exhibition of the Fellowship of the Pennsylvania Academy (see Mar. 15 Digest) in memory of a beloved Academy caretaker, were given to George Biddle and Charles Rudy. Daniel Garber, Georges de Braux, Norman Carton and Dorothy Graffy acted as judges.

Regarding Boston

By Lawrence Dame

BOSTON:—You can say one thing about Boston. When it puts on a variety show of art, it goes the limit from classical themes to the ultra-modern. For example, R. H. Ives Gammell at the Guild of Boston Artists is still painting mythological allegories somewhat reminiscent of Washington Allston, and probably ranks as the only good artist in the country to continue a trend long outmoded. John Bergschneider, one of our younger sculptors, is, on the other hand, wowing them with personal abstractions at Mirski's.

Let's take Bergschneider first. Some of his older pieces seem to stem from Brancusi—and what carver with academic training hasn't been influenced by the Roumanian? But his newest work veers toward the primitive—with elongated totem-pole portraits in wood picked up on Nantucket Island shores, and oval stones, as much as 250 pounds in weight, carved subtly into gnome-like shapes such as his *Gomuncul* with its haunting version of the primal human shape. Most ingenious of all is the way Bergschneider preserves original texture in stone and wood as much as possible. He utilizes natural contours and grain with telling strokes here and no cutting or carving at all there. He is rapidly achieving the foremost rank among comparative youngsters and should cause much more of a stir as time goes on. This is his first big Boston exhibition, with some fine academic drawings and an oil painting or two thrown in for good measure.

Then there is Hopkins Hensel of Ogunquit and Palm Beach. First exhibited as a somewhat fanciful and mischievous satirist three years ago by Margaret Brown, he has grown steadily in stature until now his portraits and grotesqueries have solid meaning in relation to everyday life, unusually rich and subtle color schemes and some of the best draftsmanship seen recently.

At Doll & Richards, William Meyerowitz and his wife, Theresa Bernstein, have opened a large show of pieces not exhibited in New York. Here the male artist reveals again his harmonic mastery of color, his ability to fuse the abstract and the beautiful, his characteristic sense of rhythm surely linked to his informal concerts and love of music as demonstrated summers at Gloucester. Miss Bernstein, on the other hand, goes in more for genre, does not penetrate so deeply as her husband, stresses line more than form. Yet she has an electric style that tells what she wants to say and, as in a large scene of Gloucester Harbor, fine assembly of detail.

Ives Gammell at the Guild may not strike a popular theme with his allegories but certainly proves his ability to create lifelike figures and costumes which must have evolved from much research. Split up his large pictures and you have some competently handled detail and good painting.

Peter Pezzati, at Vose's, shows some spirited oils of Mexico which ably reproduce Latin landscape atmosphere. He essays both the impressionistic and the realistic with skill.

Drawing Show

THE FIRST DRAWING EXHIBITION of the California Water Color Society, which just closed at the Santa Barbara Museum, proved to be a marked success. Clarence Hinkle, Sueo Serisawa, Oscar Van Young, Art Landy and Julie Polou-sky comprised the jury that chose eighty-one pieces from the three hundred submitted. Almost every kind of drawing was included in the show, from delicate ink work to pieces that could almost be classified as painting.

According to Director Donald Bear, a thousand people attended the opening, at least five of whom expressed their appreciation in purchases—"A proof of what I have always maintained," said Bear, "that we are building an audience here for drawings that are reasonably priced." The Museum also added five more drawings to its permanent collection, on top of the dozen purchased from the all-invited National Drawing show last November. *Mother and Child* by Oscar Van Young (see reproduction) is one of the many good reasons for Santa Barbara's interest in the medium.

Ease and Mystery

Distinguished by a spontaneous style and mystery, the paintings of H. Bowden at The Artists' Gallery are easy to enjoy. From California he has sent his third show of atmospheric oils, several based on Sausalito vistas where he now lives. *The Cove* is one of the group which elevates a panoramic subject to an integrated abstract design. Noticeably weaker are the only two figure pieces which seem to lack the harmonious vigor of *The Park* or *Provincetown*, each of which sing out in Bowden's particular rhythm. *Open Window* is especially satisfying and quite simplified; the warm vagueness of blue sky seems to engulf your gaze. All the canvases have a growing, living effect. (Until April 29.)—M. L.

Mother and Child: OSCAR VAN YOUNG
Bought by Santa Barbara



The Cottage Door: THOMAS GAINSBOROUGH

Cincinnati Receives the Perfect Gift

LAST NOVEMBER the Cincinnati Art Museum was, in effect, the recipient of the perfect gift, a blank check. The children of Charles Finn Williams to honor their father, long a patron of art, asked the Museum to choose its gift, estimate the cost and send them the bill. The Museum used the \$150,000 gift to help found a small, comprehensive department of Near Eastern and Oriental Art and to install the collections in two galleries, redesigned to fit the delicacy and intimacy of the Persian pottery and miniatures, and the Chinese bronzes which were assembled for the Museum by Dikran Kelekian and C. T. Loo.

The Near Eastern gallery has been broken into six alcoves, each with a couch to permit comfortable study of the miniatures and pottery. The miniatures include four pages from Shah-Namah of 1301-2 and two pages from a *Universal History* by Rashid-ad-Din. There are more than 70 pieces of pottery, ranging from early Guebri through the styles of Rakka, Sultanabad, Rayy and Kashan. Also represented are the latter styles of Damascus and the Kubatchi, the fine ware made at Isnik, and the gold work of the Hispano-Moresque potters of Valencia.

Among the Chinese bronzes are six beakers, bells, food containers and pitchers from the 18th and 4th centuries, B.C. These are housed with seven Chinese paintings. In line with the modern trend to publish books on an artist concurrently with an exhibition of his work is *Doves and Pear Blossoms*, a painting by Chien Hsuan, with thirteen poems written by scholars praising its excellence. Another Sung dynasty painting is *The Dream of Shu-Ma-Yu* by Liu Yuan. From the Yuan dynasty are *Bamboo* by Du An and a portrait of four

scholars, and from the Ming dynasty a landscape by Ma Wan, *Fishing* by Chou Ch'en, and *Birds on a Flowering Branch* by Chang Hung.

Completing this Cincinnati story of forward-looking donors and imaginative recipient, is the addition to the Museum's collection of 18th Century paintings of *The Cottage Door* by Gainsborough, reproduced above, and Romney's portrait of the Countess-Duchess of Sutherland, Elizabeth.

P. L.

Brilliant Animation

In jewel-like terms, as if painted with great ease, a breezy set of gouaches by Clinton King can be found at Ferargil. He knows his Paris and his Taxco, where he often winters; his work is animated brilliantly by their qualities. Impressionistic in style, happy mannerisms in form carry through all thirty-four exhibits. Whether the Riviera, the Paris scene or Mexico the color grows with equal radiation and the line is both sensitive and firm.

Guy Pene Du Bois, who knew King in Paris in the twenties, writes in a foreword to the catalogue, "... he was going through or getting rid of an assortment of influences of which Cézanne's was probably uppermost. In character with most young painters he had taken the word of established artists far more seriously and intensely than he had nature's. Now and then I would come upon him standing before a landscape in the Valée de Chevreuse, where we both were spending the summer, and reproducing it in terms which were foreign to the language of the landscape. The present exhibition proves this was a long time ago." (Until April 23.)—M. L.



Emergency Repairs: PAUL SAMPLE

Paul Sample Returns After Seven Years

AFTER AN ABSENCE of seven years, Paul Sample, long established American painter and the present Artist in Residence at Dartmouth College, is again seen in New York with a large exhibition of oils and watercolors at the Associated American Artists Galleries. Sample, who has received thirteen of this country's most important art awards and is represented in numerous leading museums, spent many months overseas during World War II and his paintings of this period frequently appeared in *Life Magazine*.

Long identified as a fine academician chiefly concerned with keenly realistic pictorial scenes of New England, his present works indicate that he has veered slightly in direction and has brought a new vitality and warmth to his heretofore sound but sometimes cold and staid paintings. He has projected a new freedom and imagination in technique and realized a greater humanity in approach. This is clearly evidenced in the subdued and restrained oil, *Emergency Repairs*, depicting a ballerina having her costume repaired by the wardrobe mistress. The composition, rendered in muted half-tones with an almost abstract pattern, displays a sensitivity in concept and an ordering of planes that is highly gratifying.

Always a skilled craftsman and knowing technician, Samples's scenes of New Hampshire are structurally sound, finished products, and his watercolors are particularly brilliant in color and de-

sign. We have always admired them as superior in freshness and imagination to his oils, but this cannot be said of his current exhibition, as he has, apparently, bridged the gap between the two mediums to blend the best qualities of each. Of his landscapes, we found *Winter Visitor* exceptionally satisfying, a rather austere oil of simplified, broken planes with a marvelous winter feeling of icy isolation. (Thru April 30.)—MARYNELL SHARP.

"Of Being Ernst"

Jimmy Ernst's paintings, at the Laurel Gallery, appear to have increased in size and intensity of statement, but retain his characteristic liveliness of imaginative conceptions. Some of the titles have deliberate whimsy, such as *Of Being Ernst* (recalling Wilde's famous play), but as titles for abstractions serve principally as a spur to the observer's interest they may be taken in one's stride.

The aforementioned canvas is a particularly handsome one in its curvilinear patterns cutting spherical forms, and glowing planes of color from which a head partly emerges. *Venetian Concert*, with its heaped-up gray planes cut by sharp reds, deep blues and white lines, holds its details to concentrated impression. *Time for Fear* is a sinister suggestion, but the beauty of the color and its skillful arrangement cause one to forget any awesome undertones. (Until April 23.)—M. B.

Philadelphia Art News

By Dorothy Drummond

PHILADELPHIA:—The Philadelphia Art Alliance, having dismantled its all-house architectural show, is presenting a threesome of exhibitions that dip into as many different fields of art endeavor.

The one-man sculpture show deals with the work of San Francisco-born Raymond Puccinelli, now residing in New York after a teaching sojourn in the Carolinas. Torn between the baroque and a more contemporary simplification of forms, the Puccinelli sculpture achieves restlessness as active in a standing marble female figure, *Night*, as in many bronze nudes, male and female. Drawings and watercolors supplement the sculpture and preface or follow the baroque activity of the modeled figures, for it is modeling rather than carving that keynotes the show.

Da Vinci Alliance Annual

The Da Vinci Alliance, a group of Philadelphia artists Italian by birth or descent, is holding its Eighth Annual at the Free Library of Philadelphia. All-invited, the show is, in a sense, self-juried, since only 88 painters and sculptors responded of the 200 asked. Landscapes, figure compositions and still-life, more or less realistic in trend, snow under the few abstractions.

A newcomer to local shows, C. Genery Stevens, won the organization's gold medal for his oil, *Nantucket*. Silver medal went to Jack Bookbinder for *The Quiet Place*, a sketch derived from his recent Mexican trip, and bronze medal to a piece of sculpture, *The Flying Pigeons* by Jane Stewart Liggett. Michael Fioriglio claimed honorable mention for *Straws in the Wind*, while Filomena Dellaripa's little canvas, *Easy Sledding* won the \$50 Clarence Wolf Memorial Prize given by son, Ben.

Among noteworthy oils are works by Catherine Grant, Wilber Wilkins, Helen Southworth and the Martinos.

In Wilmington

The emergence of Wilmington as a main line and not a whistle stop on the art circuit is being pointed up in the current display of recent acquisitions for its permanent collection of American paintings, and in its announcement that, in June, it will present the big Oskar Kokoschka show before that aggregate reaches New York City. Responsible for Wilmington's art New Look are, in addition to Constance Moore, Director of the Art Center there, the personnel of the Accessions Committee, Mrs. Alfred E. Bissell, Charles A. MacLellan, Mrs. Robert Wheelwright, Mrs. W. S. Carpenter, 3rd, Mrs. Charles Lee Reese, Jr., and Miss Harriet Bailly.

Wilmington's permanent collection began back in the days of Henri and Duveneck, and numbered not only those painters among its acquisitions, but such others as William Paxton, Robert Spencer and Chauncey Ryder. Then for some years it turned exclusively to purchase of work by Delaware artists. Now, however, it has reverted to its earlier broad policy, and, if it continues to follow its present standard of choice, will place the Art Center in the big league collector's camp. Recently pur-

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The Art Digest

A Modern Viewpoint

By Ralph M. Pearson

Facts to Remember

About the "Peace" Conference

If all of the 3,000 persons who attended the recent "Peace Conference" for the Arts, Sciences and Professions at the Waldorf in New York were Communists or conscious fellow-travellers there would be no need for post-event comments like this; the issue would be crystal clear. But presumably many were genuine liberals genuinely concerned with a real peace among free and independent nations. Why, then, were they not at the rival non-Communist conference at Freedom House? Can those who remained throughout the conference still generously be classed as innocents?

The conference chairmanned by Dr. Harlow Shapley was the more dramatic and news-breeding because of its importation of the Russian Communists and its almost unanimous toeing of the Communist line to the effect that any attempt to stop Russian conquests is "war mongering" and "aggression" and that the "peace" of the dictatorship which liquidates all opposition is the ideal peace for all men.

The other convention, sponsored by Americans for Intellectual Freedom with Dr. Sidney Hook as chairman, did an excellent job of defending the integrity of science and the arts and the free minds and bodies of men in an actual democracy. It also made news that penetrated even to Texas, along with that of the party line. With this perspective and from considerable first-hand experience of being an "aggressor" who resisted the Communist peaceful capture of the American Artists Congress and the American Labor Party,

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Botanical Structure: CHARLES SELIGER
At Carlebach



April 15, 1949



Children Dancing: ROBERT GWATHMEY

Gwathmey Paints the Lean and the Strong

THE DIGNITY OF THE MEEK, those who to Robert Gwathmey shall inherit the earth, characterizes his latest group of paintings at the ACA Galleries. Gwathmey, from Virginia, has been a friend of the lean, dark-skinned people for years, as well as the poor whites. A haunting simplicity about them enlists his greatest powers of expression; to dignify and bring out their resilient strength is his fervent aim; his native humor and talent go whole hog into this sympathetic cause, fix it firmly in mind and in the eye.

Design, flat rich color areas, wedged mosaics of planes create the style for which Gwathmey is known. *Folk Song* has stark stylized beauty. *Mountain Woman* has richness and warmth to offset all the cold worldliness of meager living. They let fresh air into the spirit of the people he depicts and they ab-

stract that spirit on a patterned canvas. The red background of *Poll Tax Country* crassly makes credible that subject. It is a large canvas, as most of them are; the show is limited to twelve in all. Practically all the others are organized folk-pieces, as *Field Flowers*, *Three Flowers* and *Mouth Organ Music*, and the universally poignant *Children Dancing*.

It occurs that growth in the past few years may be partly due to a penetrating influence such as Tamayo's, but intrinsically Gwathmey's originality withstands all weathers. He works slowly, his shows are few and far between, most of the oils are museum pieces in size and each one adds another notch to the stature of a hard-thinking and progressing nature. The exhibition continues through the month.

—MARGARET LOWENGRUND.

Charles Seliger, Youthful Veteran

THE PAINTING CAREER of Charles Seliger, practically a veteran artist at the age of 22, can only be described as fabulous. Exhibiting first in New York when scarcely sixteen and the youngest painter represented in the permanent collection of the Museum of Modern Art, he has subsequently been seen in numerous of the country's leading museums and his works are included in many outstanding collections.

His new, highly individualized and personalized abstractions, now on view at the Carlebach Gallery, reveal a maturity of craftsmanship and disciplined control that is almost breathtaking. In no way derivative, they possess originality of concept and perfection in execution that is rarely found in most contemporary abstractions. Well ordered and keenly organized planes plus com-

PELLING, resonant color result in intricate, delicate compositions that indicate that Seliger arrives at his stringent emotional effects through a sound intellectual process. Yet, at no time do his paintings contain the frigidity or static qualities often associated with non-objective abstractions; rather, Seliger excels in his ability to produce a fluency of line and moving design that brings his strange, sometimes fantastic, images curiously alive.

These recent small paintings, executed in mixed mediums on masonite and cardboard, reveal that his technique benefits in the reduction of scale as they project a definitive, sharply detailed design and clarity that was sometimes lost in his former larger canvases. (Until May 7.)

—MARYNELL SHARP.



The Mission: EVERETT HIBBARD. First Oil Prize

Oklahoma 9th Regional in Name Only

THE 513 WORKS ENTERED for competition by 213 Oklahoma artists in Philbrook Art Center's ninth Oklahoma annual led jurymen Winslow Ames (director, Springfield Museum of Art, Springfield, Mo.), and R. Vernon Hunter (administrative director, Dallas Museum of Fine Arts) to make the following comment:

"We have been interested to find comparatively little work that could be called frankly regional. While we would not wish everyone to be an imitation of everyone else, we suppose the current ease of communication hastens the spread of new movements."

This might most easily be taken to mean that Oklahoma artists, in common with their contemporaries in every state, are exploring the infinitely green pastures of a liberated and universal art expression. The 165 works chosen for exhibition, however, were selected more with regard for sincerity and painterly qualities than viewpoint. As a consequence, viewpoints range from staunchly conservative to excitingly venturesome.

Philbrook's director, Bernard Frazier, regards the broadening directions of Oklahoma art with an approving eye. "Recent Oklahoma annuals give adequate assurance that this area is in step with the quickening pace of the nations art activity," he says. "Energetic new art organizations in smaller cities, significant gains among novice painters, valuable faculty recruits in our burgeoning art schools combined with notable advances by established artists are convincing evidence of our serious intent."

This year's winner of the highest award (\$200 purchase in oils) was Everett Hibbard with *The Mission*, a painting which has won him other prizes and was previously picked out for favorable mention in the July 1, 1945 ART DIGEST. Second and third in oils went to Mary Creamer for *Hills Through*

Hay, and M. Reed for *Christmas Eve*.

John O'Neil, University of Oklahoma art faculty member also in the forefront of Oklahoma's prize-winners, took the \$100 first purchase award in watercolors for his thoughtful and sensitive casein, *The Issue*. Paul England and J. Jay McVicker were second and third winners in watercolors. For its forceful presentation and humanitarian appeal the judges picked a drawing, *First Offense*, by Steve Gilpin for first purchase award (\$50) in graphic arts, giving the Rev. John L. Walch and Elizabeth Reed second and third.

A simply executed but massively conceived stone bust called *Citrus* won the \$75 first award in sculpture for Hilliard Madison Stone, with Thomas McClure and Eleanor Jeanne Lawrence placing second and third. The number of entries in the ninth annual exceeded those in any previous Oklahoma artists competition. The exhibition will hang at Philbrook through May 8.

—VIRGINIA MORRIS.

Virginia Buys Native Works

Eight of the 167 works in the Exhibition of Virginia Artists have been purchased by the Virginia Museum of Fine Arts. Twenty-two works were recommended for purchase by the jury composed of Russell Cowles, Francis Speight, and chairman George Heard Hamilton.

In a lecture in explanation of the jury's action, Mr. Hamilton said in part, "The works on exhibition are comparable to, and must be compared to works exhibited in any other metropolitan center." The paintings bought are: *Red Moon*, Jack Davidson; *Lobster Dinner*, Marilyn Downes; *Nets Drying*, Allan D. Jones, Jr.; *Street in Snow*, Ruth McWane; *View into Maryland*, Marnye Reinhart; *Riders By the Sea*, Helen Bass Whitehead; and three ceramics by Edwin and Mary Scheier. (Through April 24.)

Living Folk Art

AN EXHIBITION of Polish Manual Arts, which is taking place at the American-British Art Center, is today the voice of the people of Poland. Trained designers and village folk of that country, whose cities were razed, are taking up crafts left before the war to seek new sources of inspiration for modern design. Since Poland is gradually being transformed from an agricultural to an industrial community, the promotion of manual arts is a point of special importance. Through this movement, mechanization of thought as well as of process will be offset in great measure.

Beside the impression of handsomely designed tapestries, each woven in folk motifs with vegetable-dyed wool strands, the polychromed wool sculpture figures all about are so humanized in their simple carved form that they immediately capture the eye. *The Troubled Jesus* variations, traditional, seated men of pathos and appeal, are as original as *Janosik*, the *Robber Dancer*, tempera on glass, a painting by Helena Rój Kozłowska. Many of the paintings are like ikons of the past and many of the flattened carvings are old concepts in new dress. *St. Peter with the Fish*, polychromed, has arms, feet and fish separately built and attached, the latter by means of a string. An opening in the hands secures a fishing-rod.

Like a stylized Blake, *The Flood*, a black and white tapestry with the ark afloat over a pattern of fish and sea-waves, contrasts with an old folk motif of grape clusters, wine red background and vineyard colors of a reversible rug. *The Fable of the Ass*, another tapestry, is an abstracted interpretation of Aesop's tale. Knights mounted and afoot are the theme of a large and deep-toned weaving by Helena and Stefan Galkowski, who hand-spun the entire group on upright looms and have created a sensation in Poland within the last three years with this folk-inspired modern work. (Until April 20.)

—MARGARET LOWENGUND.

St. Peter with Fish: JOZEF JANAS



The Art Digest

Los Angeles Events

By Arthur Millier

LOS ANGELES:—The fate of the 14-month-old Modern Institute of Art in Beverly Hills hangs in the balance this month. The doors closed March 31 for lack of funds. A minimum of \$20,000 to assure a year's operation must be raised by April 30 or the institute will go out of business, according to President Kenneth Macgowan. The institute has 2,500 members, the majority at a \$5 annual rate. This lowest membership has been upped to \$10 and may turn the trick. Professional people, artists, art teachers and art students in considerable numbers are working to raise the money because the institute's excellent exhibitions and programs have been a god-send to them. Compared with most museum budgets the sum seems small, but cash-angels are hard to find in this area. They tend to give their money to institutions in their old home towns back East or Mid-west.

The institute is accepting sums, from \$10 up, at 344 N. Rodeo Drive, Beverly Hills, Cal. These will be held in trust until April 30 and then returned if the needed sum is not raised. It is hard to believe that so fine a thing, for which so many people have worked unselfishly, will be permitted to die.

When the Dalzell Hatfield Galleries put on a show of sculpture by Carroll Barnes, the man who hacked the gigantic Paul Bunyan out of a redwood trunk on the road to Sequoia National Park in the High Sierra, they hung a few paintings by Vlamincck and Dan Lutz on the walls. The Barnes sculptures in wood, stone and lucite are crafted shorthand with little feeling. But what Lutz's *Mountain Marsh* and *Green Pastures* do to Vlamincck's stormy village scenes is hard to believe. The Vlaminccks look tame. Also at Hatfield's are recent pottery by Otto and Gertrud Natzler, paper thin, hand thrown shapes with the loveliest glazes being produced today. (To April 23.)

Dorothea Tanning (Mrs. Max Ernst) has a fascinating show of paintings and drawings at American Contemporary Gallery to April 23. The finely drawn and colored pictures celebrate little girl memories and grown-up girl love for Max. . . . Conrad Buff, who has painted mountains and deserts in his individual, Segantini-inspired style for two decades, makes a good impression this month at White's Art Store in Montrose. To his popular pictures done in fine, hatched lines of color, he adds impressive field paintings in a strong, broad manner. . . . The Cowie Galleries have just opened a small exhibition of paintings of the Western range by the late Frank Tenney Johnson. I haven't seen this, but Johnson's popularity remains so great that not many works were available. The same gallery has just closed a retrospective show by Henry G. Keller, veteran ex-Cleveland painter and teacher who now lives at La Jolla. His most recent watercolors of surf, rocks and swimmers are simple and lively. . . . James Pinto, young Los Angeles artist now teaching at the University

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Sweet Hour of Prayer: HERB OLSEN

Herb Olsen Captures Mood of Place

Watercolors by Herb Olsen, at the Kennedy Galleries, confirm the impression of his previous showing of finished craftsmanship. It is gratifying to find a watercolor painter who seldom attempts to rival oils, either in the size of his papers, or in panoramic inclusion of detail. Olsen works in a low register of palette, seizing with these muted notes the mood of place convincingly.

Sweet Hour of Prayer, the interior of an old church, its austerity sharply accented by the cool light streaming through the windows, enlivens its formality by the amusing old chandelier. The clapboard facade of *Codfish Shop*, its weathered textures warmed by a

play of light and its entrance decorated by a display of antiques, is an admirable painting, both in what it says and in what it omits saying.

The ironic suggestion of *Andy Hansen's Farm*, which appears to be principally a mass of jagged rocks, and the sense of wagon and horses suspended at a jumping off place of the world in *Road Home* evidence Olsen's imaginative conception of his subjects. *There's A Storm Brewing* is particularly effective, not only in the contrast of the white sands of its curving beach, but further in its atmospheric envelopment. (Until April 30.)

—MARGARET BREUNING.

Association of Chicago Painters and Sculptors

By C. J. Bulliet

CHICAGO:—The veteran Oskar Gross comes near dominating the annual exhibition of the Association of Chicago Painters and Sculptors with a flashing and lovely portrait of a young woman, which he calls *Did I Dream This?* She's a bright-eyed brunette, and she might have stepped into Gross' dream out of the Renaissance Italy of Bronzino or the Revolutionary Spain of Goya. It is one of those rare pictures that happen when a substantial, yeomanly painter like Gross has a sudden inspiration that lifts him out of himself.

Oscar Soellner, from whom the startling has come to be expected, delivers again in *Seeds*, a huge dandelion blossom that has reached the white old age of a fluff ball and is spreading its down to the wind, to the aggravation of the farmer or the owner of a meticulous lawn, but the glory of nature in her phase of fecundity. Soellner adds to the exaggeration of the fluff ball by including in his picture a pretty little female nude about half as tall as the dandelion's head.

Another little nude, more startling because practically unique in the reper-

tory of this artist, is a more-or-less shepherdess attending a flock of Eugenie Glaman's familiar sheep in *Figure in a Landscape*. Mrs. Glaman's shepherdess lacks the ease of Greek girls in classic bucolic surroundings. She has the appearance of a bold modern farm girl playing at being a nude shepherdess. Macena Barton's *Portrait of Harry Strenzel* in a dark red work shirt and blue cap, taking his ease with his pipe, is a worthy addition to her portraits of men. Walter Krawiec, Chicago's leading painter of the circus, returns to his first love after a number of almost equally successful farm pictures. In his present picture, *Circus Fantasy*, he presents a sad, elderly clown, a bit tattered, on horseback, with a sprightly circus girl in tights mounted behind him. The clown, apparently, is headed for the last round-up, or whatever is the equivalent circus discard.

Edithe Jane Cassady, who has the knack of catching the elements of the droll in the commonplace, is delightful with *Ruth's Stove*, and Marshall Smith comes through with another delightful caricature, *Cocktails on Rush Street*.



The Search: KENNETH CALLAHAN

Mystic Paintings of Man's Destiny

KENNETH CALLAHAN, curator of the Seattle Art Museum, whose impressive mystic paintings of man's destiny on an unhappy planet were first shown in New York three years ago, is exhibiting a group of recent works, at the Maynard Walker Gallery, that reveal a change in method and form, if not in metaphysical content. The change is one that makes for more conventionally-organized canvases, as opposed to his earlier linear style that demanded close study, in the manner of prints, rather than viewing as a unit from a distance. In this sense his new works represent advancing development, as does their color, which is more varied, subtle, and of a rich beauty. Nevertheless, not all of his newest paintings are successful and it would seem that together they mark an intermediate period from which should develop a third and even more powerful style.

Since the exhibition covers work of the last three years, Callahan's development is easily seen. One of the earliest paintings on view is also one of the finest: *Rock Fragment*, a swirling rhythmic Blakeian composition that organizes infinite series of figures in a pageant of Christian and Greek mythology and, indeed, the universal history of man. It is painted and drawn with exquisite grace as well as passion.

Dated later is *The Search* (1947-48), an oil and tempera that shows a rider on horseback alone in a misty, mountainous landscape, halting on a rock-strewn foreground where lay coffins with the inhabitants drawn, as in life, on the surface. Painted a year later is the excellent *The Tides*, a landscape

with figures that is luminous and beautiful, delicate in drawing, bold in conception, symbolic but not obscure in statement. (Through May 7.)

—JUDITH KAYE REED.

Albrizio Murals

Conrad Albrizio is engaged in a task of considerable magnitude in decorating the interior of the new Waterman Building in Mobile, Alabama. The ceiling decoration, some 850 square feet, will represent the sky with many of the legendary constellations, and around the rim will be the signs of the zodiac. There will be seven wall panels totalling 1,184 square feet, the subjects being the four elements—one panel each—and "Commerce and Migration," "Civic Well-Being," and "Effects of Commerce on Primitive Peoples."

The panels will be done in fresco, but Albrizio faced a difficult problem with the ceiling where he has to work on finished plaster. Artist became chemist and, with the aid of Mr. Newton of the Carbide and Chemical Company, he produced a new method of suspension of color in ethyl silicate that results in permanent "fix"—an innovation in mediums.

Louisiana State University has granted Albrizio a year's leave of absence for the execution of the project.

Petrov Joins Knoedlers

Basil Petrov has recently been put in charge of the contemporary art department of M. Knoedler and Company. Mr. Petrov spent the last two years in Paris studying contemporary French works.

Paris Newsletter

By Rogers Bordley

TO SAY THAT the art world in Paris had completely recovered from the effects of the recent war would be an optimistic overstatement. So much, however, has returned to normal that the student and the painter are rarely handicapped. The most obvious lacuna in the ensemble is perhaps the Hotel de Cluny, that stronghold of the arts of the Middle and Gothic ages, which is yet to be opened to the public. In the Louvre literally miles of its spacious galleries offer the most harmonious of backgrounds to its rich collections.

In regard to exhibitions supported by the State, the variety again is back to normal. An outstanding exhibition is to be seen at the Petit Palais. This collection, which comes from the Munich Galleries, rivals the show of the Berlin paintings that was recently held in the United States. The importance of the event warranted a special edition of the newspaper, *Beaux Arts*. Another exhibition charmingly housed in the vaulted corridors of the National Library of France, the world's greatest storehouse for engravings and prints, offers a comprehensive display of drawings from the Flemish school. During a talk with one of the curators, I learned that the collection of engravings alone comprises five or six millions.

Book stores dealing exclusively in books on art offer tempting volumes to Americans who are used to paying a great deal more for them. To nourish the aesthetic spirit, music and the drama are offered in opera, concert, and the National theatres at prices within the reach of everyone.

Throughout the week, and especially on Sundays, throngs of visitors crowd the exhibitions. At the show of paintings from the Munich Pinakotek which we attended for the first time on a Sunday, it was impossible to see anything but the tops of the pictures because of the crowd, and this in spite of the rain. In compensation, we walked a few steps across the Seine to view that imposing architectural structure known as Les Invalides, where we were able to look with some satisfaction at the frescoes of de la Fosse and Jouvenet on the ceiling of the cupola.

There is a rumor abroad in Paris that Henri Matisse has been invited to decorate one of the halls of the city's Hotel-de-Ville. This will probably be the so-called Salle de la Liberation. Matisse recently achieved success in mural painting when he completed decorations for a cathedral in the South of France. In London recently, Jean Cassou published two books on Matisse: one brought out by the Soho Gallery and the other by the Faber Gallery. Each book contains an essay and several prints in color.

Pablo Picasso would seem to have abandoned his haunts in a favorite cafe on the left bank to lead a more secluded life. We are presently going in quest of some examples of Picasso's mastery in the art of ceramics to which he has devoted so much attention lately.



Dismembered Disks: G. L. K. MORRIS

Abstract Annual

ONE OF THE LARGEST and most invigorating exhibitions to date of the American Abstract Artists is their Thirteenth Annual, on view at the Riverside Museum through April 17. The size of the collection (76 exhibits) is due to the fact that not only did each member submit works but was asked to invite a guest exhibitor. This innovation results in an unusually diversified and interesting show, as the familiar and established abstractionists are complemented by the works of unknown young artists who give a freshness and verve to the tempo of the show and keep it from being the stereotyped, stilted affair that many of our abstract group exhibitions tend to become.

This is not to imply that the younger abstractionists are responsible for the group's success; without the highly realized compositions of Suzy Frelinghuysen, Eleanor de Laittre, and Esphyr Slobodkina, the collection would definitely lose its power. But it seems to us that these artists, plus many other seasoned abstractionists represented, have broken from old styles and techniques to achieve new freedom in direction. Not that the shades of the traditional pioneers are not present—Mondrian, Kandinsky, and Miro are all there—but more individualized expressions are evidenced in the ordering of geometrical shapes and planes.

The dynamic organization of George L. K. Morris's oil, *Dismembered Disks*, is especially notable as is the well integrated, almost austere design found in *Manhattan Pattern* by Charles G. Shaw. Of the guest exhibitors, we liked the brilliantly colored oils of Serge Chermayeff and Fritz Bultman.

—MARYNELL SHARP.

Corcoran Selections to Circulate

About 40 paintings selected from the 1949 Corcoran Biennial Exhibition will be circulated under the auspices of the American Federation of Arts beginning in June of this year. Information can be obtained by writing to the National Exhibition Service, 1262 New Hampshire Avenue, N.W., Washington 6, D. C.

April 15, 1949

French Color Prints

THE BINET GALLERY is again presenting some fine prints by French contemporaries. Earlier in the season this gallery exhibited Impressionist and Post-Impressionist masters; this time the accent is on color lithographs of artists less known in America than in their native France. Attention is focussed on the works of Pierre Eugene Clairin, Suzanne Humbert, Charles Camoin and Robert Lotiron.

A series of *Oiselleries* by Clairin are delightful in their flat-color treatment. They are like small candid shots of the characteristic bird stalls of Paris. Camoin's two prints are flaring with bright hues. Lotiron works like a painter. And Suzanne Humbert, who studied painting but has dedicated her career to color lithography, does some knowing and deep work in *Fete Forain* and *Interieur*. Vuillard and Bonnard are also included among others with several of their most entrancing prints. (Until April 22.)—MARGARET LOWENGRUND.

The delightful, cool watercolors of Mildard Sheets and Gladys Rockmore Davis' charming oils have been combined in Atlanta to yield what Ben Shute, director of the High Museum of Art, calls "as exciting an exhibition as we have had here for the past twenty years." Mr. Sheets' watercolors (leavened with a few oils and drawings) include some examples of semi-abstract horses from Taos, besides the more realistic scenes for which he is so well-known. Many of his paintings for this show were done in Mexico and India. Spontaneous little genre-paintings comprise the bulk of Mrs. Davis' portion of the show (see *The Hair Ribbon* below) but her figure and ballet subjects have not been neglected either. Residents of Atlanta have also seen Mrs. Davis on television, and those who attend classes at the High Museum School of Art will have her as Guest Instructor for two weeks. Co-sponsors of the exhibition are Mrs. Lon Grove and The Atlanta Art Association. This is the most comprehensive exhibition either artist has held in the South.



Mother and Child with Mandolin: MORDVINOFF. At Luyber

From the South Seas

NICHOLAS MORDVINOFF, making his debut exhibition at the Luyber Galleries, is Russian born, but from early life resided in Paris. He was successful in illustration, but became preoccupied with painting, entering the studios of Fernand Leger and Amedee Ozenfant. Like Gauguin, he finally felt the urge to find his artistic salvation alone and untrammelled in the never-never land of the South Seas, where he eventually lived on a remote and unfrequented island.

Unlike Gauguin, however, the color and romance of this environment did not appeal to him, but penetrating the background of native life, he found the almost awesome themes of his canvases. Only occasionally does color in the usual sense appear in his paintings; for the most part they are carried out in somber notes, exquisitely modulated. The hidden ritualistic mysteries of primitive cults make themselves felt in such a work as *Fallen Angel*, in which an eerie face peers out from a swathing of draperies.

Mordvinoff's static, intense forms are relieved by rippling folds of fabrics about them that lend animation to their strange immobility. *Quietude*, a reclining head and shoulders of a woman with closed eyes, resembles sculpture in its modelling, but the encircling line of white imparts a rhythmic note to the composition. While all the canvases are concerned with objective forms, through their distortions and enmeshing abstract patterning, they are remote from realism.

The obvious originality of the conceptions, displaying an unusual discernment of native character, gains profound conviction with none of the exotic embellishments usually found for such figures. (Until Apr. 30.)

—MARGARET BREUNING.



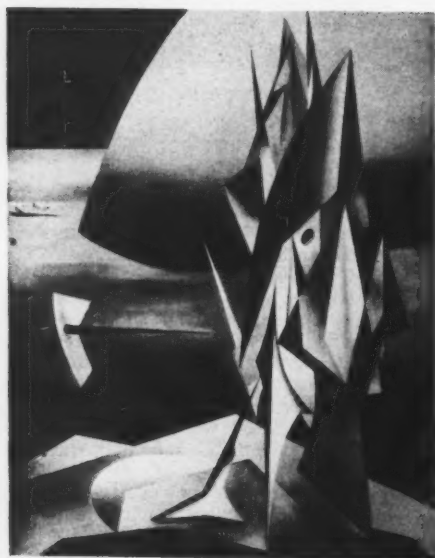
Seated Pierrot: ROUAULT
At Louis Carré



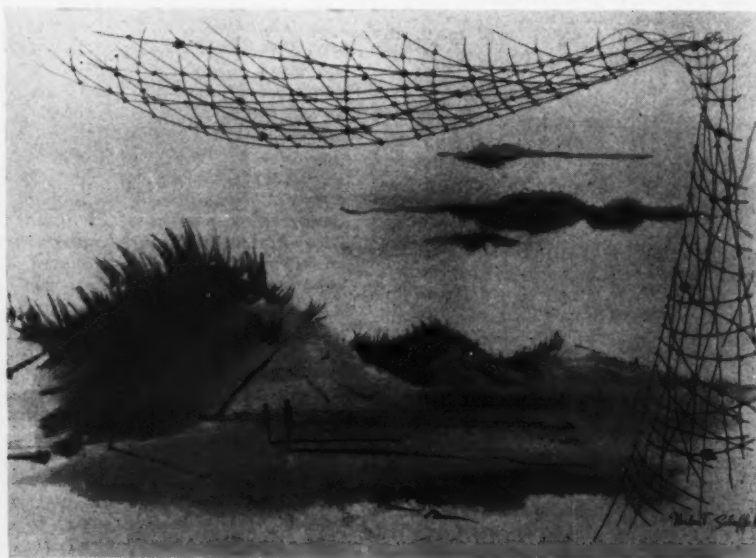
Backyard: STEVE RAFFO
At Rehn



Seduction: NASSOS DAPHNIS
At Contemporary Arts



The Warrior: PERKINS. At Marquie



Dunes: HERBERT SCHEFFEL. At RoKo



Sheba No. 2: BEA COLL. National Arts Club



Old McDonald Had a Farm: ROGER MEDEARIS At Kende

FIFTY-SEVENTH STREET IN REVIEW

BY THE STAFF OF THE DIGEST

Lively, Personal Watercolors

The watercolors of Herbert Scheffel, which have been impressing a lot of people, including museum purchasing committees, when they appeared in small group shows and large annuals, make up a notable if belated New York debut at the RoKo Gallery.

Scheffel not only takes full advantage of his medium but he also often lets the white paper work to his advantage, as in the admirably crisp, vignetted *Cove*. Tiny, tenuous figures with long shadows emphasize the permanence and solidity of quarry rocks and ageless dunes, while two carnival scenes and *Chinatown at Night* are loose and light in treatment and gaily authentic in mood. *Old Chelsea* is a well-realized and personal statement on the well-worn roof-top theme. (Until April 27.)—J. G.

Personal Idioms and Vistas

It seems an obvious satisfaction to Philip Perkins that his personal idiom of a new world comes through in clean-cut terms in his show at the Marquee Gallery. Long vistas, fresh, clear and uncluttered, reach by means of receding planes into the far distance. *The Shape of Evening* is expressed, for example, by elliptical shapes and mystic color ranges; *The Time of Freezing* is cold in flat form and tonal values; *Time of the Eclipse* is dramatized by opening zig-zag shapes; and *The Siren* actually seems full of redundant sound ending in silence.

These canvases are related closely, as if painted all at one time as Matisse often carries out a theme. They follow through, in disciplined manner, a phase of work which gathers nourishment from its fellows, each an independent force. There is thoughtful vision, style and a degree of surrealism contained throughout. But the basis must be nature, since the concepts are both penetrating and true, although the world envisioned is new. (Until April 30.)

M. L.

Fineman and Leaycraft at Argent

The Argent Galleries are concurrently featuring one-man shows by Freda Fineman and Julia S. Leaycraft, through April 16. The two exhibitions are widely divergent in both techniques and concepts, as Miss Leaycraft paints dreamy conventional landscapes and still-lives, employing a subdued palette and soft often fuzzy textures, while Miss Fineman's bold compositions fairly sing with brilliant, robust color and vital, daring design.

The 23 oils by Miss Leaycraft comprise rather sentimental landscapes, city scenes and still-lives that at times display a sound knowledge of structural organization. One of the most successful is *The Bridge*, depicting the river parkway bathed in the gentle light of the city.

Miss Fineman's oils and watercolors reveal a competency that is rare-

ly found in what is generally termed a Sunday-painter. A lawyer by profession, she was born in Australia but spent most of her formative years in Egypt and Palestine. Perhaps this early Middle-Eastern influence accounts for her love for vibrant color and her ability to impart verve and fire to her almost lyrical flower arrangements and landscapes.—M. S.

Poetic Interludes

Bert Warter, who exhibits at the Barbizon-Plaza Galleries, presents her Poetic Interludes as commentaries rather than finished statements in watercolor and tempera. They are interesting, sometimes visionary, records of a painter who thinks mainly in literary terms. *Mohigan Morning*, *Tropical Waters*, *Peaceful Evening* are simple landscapes in varying moods. Clearly psychosomatic is the version of pain in *Humanity's Fever Crisis*, as seen in complimentary red and green spots from a sick bed. *The Green Snake* (from Goethe) and *Twilight Frolic* (from a *Midsummer Night's Dream*) are further indications of the poetic idiom. (Until April 30.)—M. L.

Hyde Park Story

By one who lived nearby and knew the Roosevelts, the story of *Franklin D. Roosevelt at Hyde Park* has been aptly and ably illustrated. A large number of wash drawings by Olin Dows, made to accompany the text of a book just published, are to be seen at the Macbeth Galleries. From sports trophies and ship models to family picnics on the Hyde Park lawn the drawings are done with loving care for perfection of detail and homey characterization of places and personalities. The documentary text, also by Mr. Dows, indicates as fulsomely as the illustrations the true nature of this famous period. (Until April 30.)—M. L.

Condensed Americana

In condensed form, the prankish scenes of Roger Medearis, on view at the Kende Galleries, are reminiscent of Breugel, Koerner and his teacher Thomas Hart Benton. His egg tempera travesties are peopled with good and bad mannered creatures in the best natured sense. They wallow in imagined luxuries or sit straight-jacketed in newly-wedded blisslessness. There seems no end to paintable ideas, no dearth of amusement or lack of straight-forward characterization. Landscapes, houses, folks and animals are all alive in a jolly and luminous world.

Coming from a family of farmers and preachers, Medearis gives his country subjects legendary significance. But the quality of his painting is best seen in several small still lifes which, painted for themselves alone and not to tell a story, are quite finely felt and beautifully painted. *October Still Life*, both No. 1 and 2, *Vines and Stone* and *February Still Life* are handsome textur-

ally as well as formally. (Until April 14.)—M. L.

Mark Rothko at Parsons

Schoolroom Latin comes to mind in viewing the exhibition of Mark Rothko's paintings, at the Betty Parsons Gallery, for Virgil's *disjesta membra* exactly sums up the impression of these amorphous works. That the items are not titled is not important, since titles of abstractions seldom convey any relevance. But the unfortunate aspect of the whole showing is that these paintings contain no suggestions of form or design. The famous "pot of paint flung at the canvas" would apply here with a nicety.

If there is any lurking significance behind these patternless works, it escapes the observer. The brushing in its drawing of pigment thinly over the surfaces effects the only semblance of textures in its revelation of the weave of the canvas. (Until April 16.)—M. B.

Sensitive Impressions and Imaginings

Gina Knee, exhibiting at the Willard Gallery, shows oils and watercolors that are sensitive impressions or imaginings, unevenly executed. At her best Miss Knee creates such paintings as *A Southern Sunday Afternoon*, a massing of buildings contrasted with grey sky above and straggling figures below to express well the color and tempo of boredom. *Behind the Windows* is a good characterization of a brownstone front while the *Child in the Heart of a Woodland* and *Evening Trees for Children* purvey charm and delicacy on a slight theme. Less successful pictures owe their weakness to a tenuous approach to color and form, as well as occasionally drab brushwork. (Through April 23.)

—J. K. R.

Daphnis Realizes Personal Style

In his third exhibition at Contemporary Arts Nassos Daphnis indicates that he has realized the personal style only glimpsed in his earlier paintings. Now Daphnis has enriched his palette so that it embraces brilliant to muted color, strengthened his composition through further abstraction and simplification and presented his imaginative themes in less literal and more original form.

Contact, distinguished by jewel-tone color, sensitive texture and subtle but unpretentious imagery; the simple, swift-moving forms in *Aquatic Life* and the excellent *Web* are strong, mature works. Although strains employed in the painting of other poetic abstractionists may be noted here, the total effect of the exhibition is that of a mature and consistently individual talent. (Through April 22.)—J. K. R.

Diverse Figure Painting

Portraits and figure paintings by eleven modern French and American painters make up a casual theme show at Rosenberg & Co., through April 16. If there is anything the diverse group of pictures has in common it is a lack on interest in the model as a personality to be studied and represented. Only in Karl Knaths' rare portrait, a study of a woman that emerges from its cool, drab color and oddly-built up form, into a striking presentation of character, does figure painting seem an appropriate

designation. For the majority of works interest lies largely in more abstract problems of composition—color, design, structure.

Among the outstanding paintings are Le Corbusier's 1939 *Woman*, bright and attractive and sparkling with well-placed, clean shapes, and Leger's machine-age *Mother and Child*. Marie Laurencin's graceful head is a strange neighbor for Marsden Hartley's violently-hued *Boy in Red, Reading*. Picasso's *Girl from Nice* has little but the signature to recommend its inclusion.

—J. K. R.

Portraitist at Grand Central

Seen last fortnight at the Grand Central Galleries (Vand. Ave.) was a select group of highly realistic pencil portraits by Russell A. Thompson, Georgia-born artist, who turned to portraiture during the war. Employing ordinary black and colored pencils, Thompson achieves exceptional plasticity and textural qualities that mark him as an excellent craftsman with a flare for reproducing individual expressions and characterizations. Portraits of Wendell L. Willkie and Louis H. Silberman were included in the exhibition.—M. S.

Period Rooms Benefit Children

A Benefit Exhibition of Thorne Period Rooms in Miniature, sponsored by the Homemaker Service of the Children's Aid Society, is currently on view at the Grand Central Galleries (Vand. Ave.). This group of 30 miniature rooms portraying the decorative styles of various periods, constitute the first collection created by Mrs. James Ward Thorne which was displayed at the Golden Gate Exposition in 1940. It has not been shown in New York before. Rendered on the scale of an inch to a foot, the rooms now form a part of the permanent art collection of the International Business Machines Corporation. Admission 60c. (Thru April 30.) —M. S.

Geosematics by MacNicol

The first showing in the United States of the recent "Geosematic" paintings of Roy Vincent MacNicol will be on view at the Galerie Vivienne from April 19 through May 3. The exhibition, seen in Paris in 1948, represents the school of art founded by MacNicol called "Geosematics" and which he interprets as a technique to fuse abstraction and realism through the use of full prismatic colors and broken patterns.

Certainly MacNicol succeeds in establishing fluid designs and provocative color relationships, yet, this reviewer failed to comprehend his terminology as we have long been under the impression that successful paintings contain both qualities—that is, that abstractions and realistic paintings are grounded on the same foundations.

The present exhibition (18 watercolors and oils) were inspired by numerous localities ranging from Oaxaca, Mexico, to Urbana, Ill., and vary in approach from the symbolically abstract to the highly representational. We found MacNicol's strictly abstract treatment the most satisfying, and the interestingly composed oil, *Masks*, with its rich patterns, exceptionally gratify-

ing. In the watercolor section, the moving rhythms and fresh wet colors of *Banana Pickers* is notable.—M. S.

Western Landscapes

Paintings by M. Elizabeth Schleussner, at the Newcomb-Macklin Galleries, concentrate on western landscape. The almost incredible brilliance of hues to be seen in desert regions is recorded in *Desert Sunset* and *Signal Mountain* affords an impression of both grandeur and desolation. Among the most successful paintings are those of eucalyptus trees, their drooping, feathery foliage silhouetted against clear, sharp skies. (April 18-30.)—M. B.

Sabbatical Showing

Fannie Hillsmith, a talented abstractionist with a personal style, is holding her first exhibition in seven years, at the Egan Gallery. Nearly all the paintings shown are compositions built around an interior in a dominant color, from which starting point Miss Hillsmith works out unusual and effective design and color relationships. *Interior in Blue*, *Interior in Pink* and *Victorian Piece* are good examples of her original problems and solutions. Also on view are a group of interesting prints by the artist, who is a member of the ever-widening Hayter group. (Through Apr. 23.)—J. K. R.

Two at Norlyst

Explosive abstractions in bright fresh color represented Quita Brodhead at the Norlyst Gallery the past fortnight. Among the most successful paintings in an ambitious group, characterized by bold color and dashing rhythms, were a landscape, *Conshohocken*; a rich *Bouquet*; and *Mayan Indians*, two gesturing figures in an active composition that came off very well. A still life in lemon yellow and lavender and *Landscape*, noted for bright arabesques of form and color, also revealed a clarity and order not found in all the exhibits.

Seen at the same galleries were paintings by Irene Tomasic, a much-traveled artist who responds, with the same warmth, spontaneity and zest to scenes sketched anywhere from Mexico to Yugoslavia. Outstanding among her paintings were *Cows*, freshly painted in a personal shorthand, the good-humored *Chili Market* and *Juan and the Castor Oil Plants*.—J. K. R.

More Modern French

A very vital show of Modern French Art is current at the Perls Galleries. During this Braque-aware period in the galleries, not enough can be shown of the contemporary French painters whose canvases naturally hang side by side. Braque is present, circa 1924-47, in still lifes of characteristic surfaces and glowing colors, such as the golden *Vase et Fruits*; Rouault also radiates warmth in *Crucifixion*, one of his wood-panel oils. Bauchant and Bombois, who often seem akin, contribute finely decorative flower and landscape compositions.

Suzanne Eisendieck, feminine contemporary impressionist, is especially scintillating in the handling of frou-frou areas in *Le Cancan*; a Juan Gris of 1918, *L'Arlequin*, is one of the most dated of the group, although the Modiglianis go back to 1912, and one Picasso, *Le Couple*, is a pen-and-ink from 1900. One of the prime Soutines, *Le Coq Rouge*, hangs richly with Utrillos, cooler but equally rich in quality; Vlaminck in *La Tourelle* of 1924, and others from 1909 to '47, is unsurpassed in landscape; and Vivin, who never fails to be amusing, decorative and primitively abstract, is represented in canvases from 1915 to '35. (Until April 23.)—M. L.

New Pictures for New Collectors

An exhibition entitled New Pictures for New Collectors, at the Grand Central Galleries (57th St.), offers a wide variety of work, principally in small canvases. Byron Browne, who is represented by a large number of his vivid

La Tourelle: VLAMINCK. At Perls



abstractions makes especial appeal. Felix Ruvolo, another exhibitor with many pictures to his credit, displays inventive and well sustained abstract designs. Arthur Osver contributes two engaging brush drawings, *Roof Tops* and *Dance of Pillow Cases*.

Channing Hare's witty *Inner Sole*, a dilapidated shoe on a beach, is carried out in a wealth of textures and soundness of design. Hopkins Hensel's *Portrait* possesses authority in its admirable handling. Ruth Gikow's *Mother and Child* is appealing without being sentimental. Xavier Gonzalez is represented by two handsome paintings of striking color patterns and designs. Milton Hebdal's sanguine drawing, *Seated Figure*; Ernestine Belsburg's loosely brushed water color, *River Landscape*, and both drawings and a painting by Ethel Edwards go down on the credit side of the ledger with an imaginative canvas of an open boat, lines and fish by Virginia Beles. There are many other items of interest in the three galleries of the showing, which might well start a collection. (Through April.)

—M. B.

Watercolors of Haiti

Watercolors of Haiti by Louis Kaep, seen last fortnight at the Arthur U. Newton Galleries, show many aspects of picturesque scenery and native life. The artist has not loud-pedalled light and color effects, as is so often effected in portraying exotic scenes, but paints in clear, cool color with subtle patterns of light. The crowded harbor of Port Au Prince with its flagree of masts; the soft rose tones of *Haitian Gateway*

against dense greens or the movement of a crowded market place are all ably rendered.

Some of the small canvases are especially appealing such as *Edge of Town*, with heavy textures of thatched roofs and tumbled down dwellings; and the excellent composition and lively attitudes of the women in *The Gossips*. The artist has secured a vivid sense of the charm of Haitian life and environment with candor and simplicity of expression.—M. B.

A Search for Simplicity

A search for simplicity—from the childlike carelessness of Vasilieff's bright-colored painting to the profound penetration of Earl Kerkam's studies in form and character, unite the exhibits in a small and uneven group show at the Chinese Gallery. Kerkam's drawing in color, *Seated Woman*, and Wallace Putnam's subtle, Oriental-inspired *Sheep and Fog*, are distinguished exhibits. A gentle landscape in a range of greens under a rosy sky by Leon Hartl and a *Yellow Vase* by the gallery director, Harold Wacker, were also noted. (Through Apr. 30.)—J. K. R.

Debut of Anne Williams

The Charles-Fourth Gallery is currently presenting the first one-man show of Anne Williams, New York-born painter who has had a varied career, ranging from the advertising field to editing a literary magazine. In her present exhibition of oils and collages, she reveals a certain simplicity and charm in approach, but at times falls painfully short in structural de-

sign and perfection of technique. Miss Williams' local scenes of New York, and especially the Village, reveal the artists love and profound understanding for the life of the city, and at times her compositions contain an almost lyrical quality. (Through April 21.)

—M. S.

Objective Forms and Abstract Designs

Recent paintings by Maurice Grosman, at the Niveau Gallery, display a nice balance in their adjustment of objective forms and abstract design. An important asset of the artist is color, color that varies between bold assertion and subtlety of hues combined. The effect is of gayety and immediate appeal.

Since the canvases are untitled, it is difficult to refer to them specifically. With one exception, a figure piece, they are still lifes that suggest solidity in their heaped up pigments, defining forms that are enlivened by a clash of planes and lines in admirable resolutions. A vase of thrusting flowers set at the lower edge of the canvas, with a background of triangular planes in delicately differentiated grays is noteworthy, but all the paintings assert that Grosman has passed beyond the experimental phase into a highly personal language of aesthetic expression. (Until April 16.)—M. B.

Ceramics Annual

Ceramics in a setting worthy of note are to be seen at the National Arts Club on Gramercy Square. Some of the natural forms used as decorations for [Please turn to page 33]



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On My Rounds

By Margaret Lowengrund

Schisms and Chasms

Conferences—by the yard—continue in the form of debates between artist and public, critic and dealer, director and collector. . . . *The Schism* between modern art and its audience was first discussed by critics and then by artists recently in two meetings at the Art Students League. It was ascertained that some critics who do not practice the arts depend on academic backgrounds for their knowledge, and some artists depend on instinct for their work. Previously the Committee on Art Education, sponsored by the Museum of Modern Art, held a lecture and a symposium in conjunction with their 7th Annual Conference. Meyer Schapiro came down from the department of Fine Arts and Archaeology to the Central High School of Needle Trades to speak on *Art and the Unity of Mankind*. Ruth Reeves later moderated the *Artists Point of View* when Ben Shahn, Balcomb Greene and Robert Motherwell held forth. . . . Ben Shahn did everything he could to break down the impression of preciousness which Robert Motherwell did everything to build up, both presenting their cases as only they—individually—would. . . .

Audiences, composed mainly of educators, indicated in most instances that their mystification remained unblemished on the meaning of present-day art. Healthily, the talk goes on. It lets in fresh air as the temperature goes up and down. Perhaps *Life Magazine* has a right slant at last in the simplified version of the *High Brow, the Low Brow and the Middle Brow*; although, setting out to prove in their last issue that the High Browns have the whip hand, confusion once more sets in. . . .

"Looking at things they like," the three characters pictured might look entirely the opposite if they turned around. *The Chasm*, I fear, remains wide regardless of cultural stations in life.

* * *

On the sudden dare of a fellow who was going to Poland to read poetry, William Gropper promised to keep an appointment for dinner over there a month later. The fellow had an extra passport blank; Gropper filled it out, and before he knew it "Although I had no poetry to read," he was over there—and he kept the dinner date, much to his friend's amazement and shock. . . . His look at Warsaw, Prague and Paris netted these responsive observations: "In Poland they are rebuilding cities with music; everybody sings and works. You see only the fighters left. All the intellectuals and non-fighters were wiped out, but the ex-soldiers and guerrillas have great spirit. . . . In Paris I saw Frank Kleinholz and Howard Baer who have dreary lodgings, but sit out time in cafes and say to send over more artists. Cherry and Denny Winters are there, but I talked Italy to them all." . . . This trip was but a prelude to Gropper's voyage to Moscow, on invitation of Soviet artists to visit as a guest. He set sail last Friday, and expects to remain at least three months. How come the exclusive invitation, Bill?

* * *

Touching proof of the Polish renaissance in art is in this week's review of the Polish Folk Art show circulated by the American Federation of Arts. Mrs. Ala Story of the British-American Art Center did a wonderful job in arrangement to set off a fine, human exhibition by contemporary village artists, attended by the Polish Ambassador, loaned by the Polish Ministry of Arts and Culture, and prepared with the aid of The Council—a group of artists interested

in raising the standard of interior decoration as well as objects in daily use throughout the country. . . . While true that an ordinary milk pitcher turned on the wheel of the country potter may have a noble style of its own, the overall nobility in this show is the re-animation of a country which has to build from the ground up by community artists who revive ancient skills in carrying on new projects. In that way nothing, creatively, is ever lost.

* * *

Jimmy Ernst, who is currently showing oils at the Laurel Gallery, is busy coralling material for his book *That Dada Strain*. The book, which will be a collaboration with Robert Arthur, will be in the biographical area of Jimmy's father, Max Ernst. Sorting the material "works like a kind of analysis," says Jimmy. "We're not too kind with surrealist high priests." . . . It's bound to have both undertones and overtones of subtlety, to judge by the paintings at the Laurel.

* * *

First on the list of novelties of the *Ballet Espanol Ana Maria* at the Ziegfeld the week of April 24 will be Manuel de Falla's *Three Corned Hat* with scenery and costumes by Salvadore Dali. . . . Uprooted trees, a branch springing from a well and dancing flour bags stuffed with hay against a receding distance are features of the set. A distant hillside becomes a banjo shape in Scene two. The Ballet, straight from Mexico City, will include *El Amor Brujo*, also by de Falla, and *Capricho Espanol* by Rimsky-Korsakoff.

* * *

The Artists Gallery, which has the unusual merit of being non-profit besides not confining itself to any special nationality, school or group, continues its sponsorship of artists who need—and deserve—an audience. First one-man shows have been given over the years to Ben Zion, Adolph Gottlieb, James Lechay, Byron Browne, Nicholas Vasilieff, Ralph Rosenberg, Louis Schanker, Leo Amino, Boris Margo, Ad Reinhardt and many others who have since made their mark. Soon the Gallery will hold an exhibition of a group of artists selected by prominent art editors and critics, with the idea of eventually giving each of these artists a show. . . . Proving that it is not just another gallery, "a new pattern in artist-audience relationship" was introduced by Ben Wilson on the occasion of his recent show. Wilson struck off a disk recording a statement of his relations to his paintings which were put on the phonograph whenever a viewing audience requested more explanation of his work. It worked. They asked for more. And Wilson was speaking to his audience in words as well as paint. . . . Latest plan of the Artists Gallery is for a *Montparnasse on Bleecker Street* party on its 14th anniversary, May 2. Artists and friends are cordially invited to subscribe. The Jazz Guild of America will send some of its best talent, also Cafe Society and Golden Gate Quartet performers will be on hand.

Place: Cafe Montparnasse, 144 Bleecker Street; tickets (\$3.00) available at the Gallery.

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The "Peace" Conference

[Continued from page 21]

let me set down several hard, cold facts that genuine liberals *must not forget!*

1. Russia with her fifth columns is an aggressor with some 11 conquered nations as her victims and with an acknowledged program for conquering Western Europe and the rest of the world.

2. Russia is a totalitarian state which rules by the suppression of all civil rights, all opposition, all democracy and by state control of science and the arts.

3. The National Council of the Arts, Sciences and Professions includes in its membership communists, fellow-travelers, innocents and dupes. The Communists are in full control.

Can Communist control be proved? Sidney Hook reports he has identified some 90 known Communists or travelers as being active in this conference. From all available reports of the scores of speeches it appears that only about four speakers placed any blame on Russia for the cold war and its grave threats to peace. Norman Cousins spoke out forthrightly. Chairman Shapley placed some blame on Russia (with apparent impartiality). So did Frederick Schuman only to recant abjectly when Alexander Fadeev denied the charge. Sidney Hook invaded one meeting and captured the floor for a few minutes. But the great mass of the speakers wore blinders when looking at Russia and used magnifying glasses when they paraded and castigated our faults. Their speeches, as reported, could have been written in the Kremlin or its branches; the evidence says they were.

A number of our artists supported or participated in this culture and science-destroying spectacle. That they stood up and can be counted is perhaps the only constructive contribution the Conference made to a society which desperately wants peace—but not the peace of prisons or graves.

Scientist Shapley, who provides the perfect front for his Communist colleagues, says he is not a party member. Is he then an innocent? Or a cynic?

Shostakovitch, it was reported, "appeared nervous and uneasy" as his blistering diatribe against the U.S. was being read. He, the disciplined and now docile servant of state art, must have had his thoughts. What were they? Our innocents would do well to ponder this question.

Philadelphia Art News

[Continued from page 20]

chased are such important canvases as: Lamar Dodd's rhythmic *Cotton Pickers*, reproduced in an *ART DIGEST* cover; *Forgotten Garden* by Everett Spruce, one of his strong imaginative landscapes of the Southwest; B. J. O. Nordfeldt's effective *Swallows*, flying in formation over the abstract geometry pattern of a city below; Louis Bosa's *Spring on Ninth Avenue*, *Three Visitors from Boston* by Morris Kantor, *Yellow Apples* by Leon Karp, Hobson Pittman's piquantly nostalgic *Miss Pat and Miss Eva Lion* and Jerry Farnsworth's more flesh and blood *Vivian*.

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What About Book Jackets

FROM AN INNOCENT START as the paper wrapping which protected the binding, book jackets have become colorful, extremely expensive posters which no trade book dare appear without. Out of 9,000 books published last year, more than 3,000 had jackets for which art work—and the services of an artist—were necessary. These ranged everywhere from simple lettering or line drawings in one color to the full-color type of jacket, a specially commissioned oil painting. Within these limits there is a market for the work of a great number of artists. Yet, generally recognized as this is, there are very few artists who know what publishers want or how to sell their work.

What is a good jacket? In the book trade this question is usually answered "A good jacket is the jacket of a book which sells." Obviously, however, a jacket cannot sell a book alone. It cannot make a best seller out of an impossible title—but it can seriously harm a good one. Ideally, the jacket must give a good honest impression of the contents and *make you want to pick up the book to see what is inside.* The best jacket has the too-rarely found virtue of being so complete in itself that it can be reproduced without further adornment as a black and white advertisement.

Probably no other form of commercial art gives the artist such freedom of expression as book jackets. Usually given a manuscript to read, he may derive anything he wants from the contents. Although restricted by subject matter, number of colors, and expense of reproduction, the artist may nevertheless choose among complete representation, abstraction, simple lettering, or a jacket whose stress is all layout. Only his skill holds him back—for publishers are always anxious to try something new and unusual in this continually changing field.

The greatest problem that usually occurs between artist and publisher is the problem of reproduction. Apparently art schools consider this highly unimportant, though a well-trained artist, if he understood the problem, could frequently save the publisher a great deal of money by a slight variation of technique. There are a number of excellent books on color reproduction from which the would-be jacket artist could make a short but useful study.

Publishers are usually in the market for jacket art two times a year, in October-November and April-May, preparing for the two biennial lists. The book business is largely centered in New York, although large houses exist in Boston, Philadelphia and Chicago. This concentration has its bad features but it does give the artist a chance to display his material to a number of art buyers without too much leg work.

The most common (and unsatisfactory) method of interesting publishers in jacket work is the personal call. The artist will bring a large, bulky portfolio of samples to the art director, production or advertising manager who handles jackets and expect to receive an assignment immediately. He will have no card, no idea of the publisher's

requirements, frequently nothing but a few sketches, which bear no conceivable resemblance to finished art work. (And here seems the correct place for an important word of caution. If the artist has no sense of design nor of layout, he should not attempt to convert his excellent drawing ability into jackets but should get the cooperation of a good layout man.) If the artist has never done jacket work, he would make a very impressive case for himself by taking a few current titles and giving his idea of what the jacket *should* have been.

But personal calls take too much of everyone's time and, unless the artist is an unusually good salesman, the whole thing is a waste. Most successful of all is the artist who concentrates on three or four publishers whose requirements he believes he can fill and, by doing a good selling job on them, establishes steady, profitable relationship. (Have photos or photostats made of a few samples, together with your name and address so a buyer can have an easy reference.)

There are, as well, several good agencies which handle the work of numerous artists. Listing in the *Art Director's Annual*, *The Literary Market Place* (invaluable information about the book business), and membership in the book Jacket Designer's Guild are also highly desirable. The average price of a jacket is not high, although well-established names in the field usually earn up to \$200 or \$300 for a book, but it is an imaginative field and one in which the buyer is always seeking something new.—PETER BRIGGS.

New Arthur Brown Gallery

The opening of a new gallery in the vast art material store of Arthur Brown and Brother was noted in a review of its first exhibition last issue. However, the gallery and store combination is both so welcome and unusual that special mention should be made of its features. The setting is modern and airy. Every department has a complete stock for the painter and graphic artist, amateur or professional, including a special silk screen supply department.

A lecture theatre is also an innovation, where demonstrations of materials and techniques will be held. This idea of a shop fostering the work of the artists was successfully pursued by the famous Ambroise Vollard in Paris. This is the first large scale such developments here outside of the big department stores themselves.—M. L.

Philadelphians Lend for Charity

About forty contemporary French paintings, many of them from private collections in and near Philadelphia, will go on exhibition at the Huntington Valley Country Club on April 24, for the benefit the Abington Hospital. The show is being prepared by the De Braux Gallery.

Albright Adds New Oriental Room

The Albright Art Gallery has opened a new room of Oriental art for its small but distinguished collection of Indian, Chinese and Javanese art. Calvert Coggeshall, interior designer, aided in installing the group of figures to their best advantage.

Fifty-Seventh Street in Review

[Continued from page 29]

this display are as beautiful as anything fired in a kiln, and almost anything fired in a kiln is included. Earth colored terra-cotta (with rusturation slip) is a clay-and-glaze piece of beauty by Charles Umlauf. Designs fired on glass by Maurice Heaton are handsome on objects from humble ash-trays to large platters; Margot Kemp shows unusual lamp bases and Phillis Blundell a snail-like formation for an indirect light; Bea Croll's *Sheba* is fascile and rhythmic.

While the accent is on the practical side, some pottery as well as the sculpture is abstracted in the highest sense. Outstanding among the purely decorative pieces are a red clay figure by Henry Rox and an elongated head of Fletcher Martin by Mitzi Solomon; the latter by far the outstanding exhibit in the show. (Until April 17.)—M. L.

Taste and Mood

Although the tenor of the show is casual, there is an abiding tastefulness about J. W. Schulein's work at the Delius Gallery which deepens upon close observation. The sure line and cumulus forms of the drawings, the mood of the oils and flowing technique of the watercolors create a pleasant aura in this intimate gallery. It is evident Schulein enjoys both the mysteries and ordinary aspects of the places he visits. Anticoli-Corrado, a hilltown south of Rome is one source of his inspiration. *Piazza in Anticoli* and *Doorway* are bright notes in this group. *Peasants of the Auvergne*, another environment, is big in feeling. The mistral mood of *Thunderstorm*, an oil, is compelling, and the slighter but still entirely pleasing *On Board the De Grasse* is a favorite. (Until April 16.)—M. L.

Three Winners

Three member-winners of solo award prizes are currently decorating the galleries of the Pen & Brush Club with uncommonly even and consistent shows of oils, watercolors and lithographs. Oils by Betty Waldo Parish are flatish in their well-ordered patterning, inhabited, usually, with simple people portrayed with a dash of good-natured caricature. A decorative *Bouquet* is particularly handsome.

Agnes Abbott uses a wet, flowing technique in her lyrical watercolors of natures moods, characterized by an almost pastel quality and what appears to be well-controlled "accidents" that give them spontaneity. Leslie Crawford's lithographs, which are excellent in craftsmanship, tend toward homely, picturesque subjects without being coy. (Until April 28.)—J. G.

Milk Weed Skies

A more or less effectual innovation of formal still life arrangements imposed upon landscape compositions is the original spark in the Arthur Emory Sudler paintings, shown at Ferargil last fortnight. *The Wonderful Vase*, with certain brittle characteristics, is one of the most successful of this group. *Milk Weed Sky*, typically fibrous in technique, is a less plausible subject.—M. L.

April 15, 1949

Evelyn Marie Stuart Says:

Comes *Life* magazine with a revelation. The big mathematicians have taken to translating the complicated formulae of the higher branches of mathematics into solid form or flat pattern, and there you have at last an abstract art that really means something. And that is not all; the forms erected upon these formulae do not have to be explained. The mathematicians also scorn any allegedly descriptive titles, such as "bird in space" or "mother and child." They point out that the significance of the form is in the underlying mathematical formula. The trouble with *all other workers* in so-called "abstract art" is that they are seeking representative meaning where none exists, because that is the only meaning of which their limited education makes them conscious. So people who can not work successfully in representative art in two or three dimensions, the mathematical laws of which they do not even know exist, babble wisely about the "fourth dimension" and "significant form." All forms are significant. Mathematics is the great abstract art; painting and sculpture are arts of concrete meaning—or none.

Los Angeles Events

[Continued from page 23]

School of Fine Arts in Mexico, has a large show at Esther's Alley Gallery to April 30, all work done in Mexico. His best pictures are done in near-cubist elemental lines and planes, have delicious color and represent Mexican people at work or rest. Siqueiros and Merida think highly of Pinto.

The California Art Club has a huge exhibition through next Sunday in the basement of the Greek Theater in Griffith Park, its nearest thing Los Angeles has to a municipal art gallery. This show features principally the kind of mediocre painting and sculpture which besmoked artists hang on railings in Greenwich Village. There are a few rewarding items, but the over-all tone is dull.

I believe that this club's history is typical of the local situation that causes trouble for such projects as the Modern Institute of Art. The club once numbered most of the good artists of this region, but is now a stronghold for aging academic artists and young or old amateurs. There are many contemporary-minded artists and collectors here, but no organization influential enough to give weight to their thinking. We are still growing up and are now in the awkward age. If you don't believe me, ask Roland McKinney.

State College Festival

The Combined Arts Organization has planned an ambitious program for their Festival this year. Besides an exhibition of prints from the Museum of Modern Art, there will be many presentations of plays, the dance, students' work, and a musical review called "Poor Mr. Varnum," which will use the theme of Henry Varnum Poor's landgrant fresco at the Pennsylvania State College where the Festival will be held May 2-21.

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A Group of Children: LARGILLIERE

Assorted Old Masters at Parke-Bernet

AN EXCITING GROUP of old masters
will go on sale at the Parke-Bernet
Galleries the evening of April 28. The
paintings range from the fourteenth
century through the twentieth, and
cover a wide variety of styles and na-
tionalities.

An amusing Jan Steen, *Tavern
Brawl*, from the collection of Stanley
N. Barbee is accompanied by several
MS certificates. One by Dr. Bredius
says the painting is "an extraordinary
work by J. Steen full of movement and
expression." Another Dutch painting of
the same period is Caspar Netscher's
A Lady Playing the Lute which is re-
corded in C. Hofstede de Groot. De
Groot also describes Jan Wynants'
Landscape with Huntsmen. This pic-
ture has quite an impressive pedigree
of collections, but the figures are
thought to be the work of Johannes
Linglebach.

A half-length portrait of *Princess
Sibylle of Cleve* by Lucas Cranach the
Elder (Charles Kuhn thinks it may be
by Cranach the Younger) signed with
the winged dragon and dated 1535 is
another important item up for auction.
Van Dyck's portrait of *Adriaen Van
Stalbert* is interesting not only intrin-
sically, but also because it was en-
graved for Van Dyck's *Inconographia*.
There are also Van Ruysdael *Land-
scape with Cornfield* (signed Rvisdael),
a Gainsborough *Landscape Near Cas-
tlecomb*, and several Corots, Millets,
and Greuzes.

A dramatic picture by a less well-
known painter is Bernard Van Orley's
The Story of St. John The Baptist. The
picture, which Dr. Friedlaender says
is one of a pair of wings to an alter-
piece, shows Herod's executioner put-
ting St. John's head on a charger held
by the daughter of Herodias. Interest-
ing, but in a lighter vein, is Largilliere's
A Group of Children. (See illustration
above.)

The auction is, of course, open to the

public, the pictures will be on exhibi-
tion from April 23. A liberally illus-
trated catalogue may be obtained from
the gallery.

Miscellaneous Group at Kende

An aristocratic collection of odds and
ends will be up for auction at Kende
Galleries on Saturday afternoon, April
23. Many different owners have con-
tributed the English and American
period furniture, fine French and Eng-
lish reproductions, oil paintings, porce-
lains, textiles and decorations that will
make up the sale.

Particularly fine is an XVIII Century
Adam painted and decorated Demilune
console, in the manner of Pergeles and
Angelica Kauffmann. The attractive se-
lection of French and English furniture
also includes many lovely chairs, tables
and chests as well as accessories such
as mirrors, china and glassware. The
small group of oil paintings includes
XVII Century Flemish and Italian, and
XVIII and XIX Century Dutch, French,
American and German schools. The en-
tire collection will be on exhibit at the
Galleries from April 19 to the time
of sale.

The Auction Mart

Henry: <i>News of the War of 1812</i> (P-B, Chrystie) Private Collector	\$ 2,300
Henry: <i>St. Marks in the Bowery</i> (P-B, Chrystie) M. A. Linah, Agt.	1,000
Cassatt: <i>Feeding the Ducks</i> (P-B, Whittemore) Private Collector	750
Bone: <i>Apr Prison</i> (P-B, Whittemore) Kennedy & Co.	700
Degas: <i>Après Le Bain</i> (P-B, Whittemore) N. Y. Dealer	700
Zorn: <i>Fisherman at St. Ives</i> (P-B, Whittemore) L. A. Wuerth, N. Y.	700
Remington: <i>Among the Led Horses</i> (P-B, Sproul) Findlay Galleries	\$ 7,000
Von Degregger: <i>The Prize Horse</i> (P-B, Sproul) Renaissance Galleries	1,550
Knight: <i>The Signal</i> (P-B, Sproul) Frank Calo	1,150
Henner: <i>Ideal Head</i> (P-B, Sproul) M. A. Linah, Agt.	1,050

The Art Digest

Auction Calendar

April 16, Saturday afternoon. Kende Galleries: Japanese color prints, collection of Albert Maroni. Hiroshige, Kiyonaga, Kunisada, Yeishi, Toyokuni, Kuniyoshi, Schuncho, Hokusai, Utamaro prints including *Mountains and Seas* by Hiroshige; *Seated Beauty* by Yeishi; *The Mighty Mountain* by Hokusai. Books on Japan in original and English; Roll Paintings; Brocade Panels. Now on exhibition.

April 16, Saturday afternoon. Parke-Bernet Galleries: French 18th century furniture and objects of art; paintings, from the estate of the late Thyra F. Kiser. Pairs of chairs covered in Aubusson, *parot* and other Louis XV and XVI tapestry; pair of Louis XVI armchairs and six side chairs; Louis XV *canapé* in Aubusson tapestry and a *marquise*; Louis XVI carved walnut *duchesse brisée*. A *bonheur du jour* by Hache of Grenoble; decorated vermillion bureau à pente; Louis XV bureau plat, cut crystal and bronze doré chandeliers. *Portrait of a Young Girl Embracing a Dove* by Greuze. *Portrait of Little Miss Chaddock* by Hoppner. *River Scene* by Salomon Van Ruysdael. *Miss Mary Townsend* by Angelica Kauffmann. *Arab Scouts* by Schreyer and 17th century flower pieces. Now on exhibition.

April 20, 21, 22 and 23, Wednesday through Saturday afternoons. Parke-Bernet Galleries: Valuable art collection belonging to the estate of the late Joseph Brummer. Exhibition from April 16.

April 23, Saturday afternoon. Kende Galleries: English 18th century furniture; French reproduction furniture; American 18th century furniture; oils of 17th century Flemish and Italian and of 18th and 19th century Dutch, French, American and German; miscellaneous Continental china, glass and decorative objects of art; from various owners. Exhibition from April 19.

April 26 and 27, Tuesday and Wednesday evenings. Parke-Bernet Galleries: Library of Frank Capra, Beverly Hills. First editions of the 15th to 20th century including first English edition of Boccaccio's *Decameron*. London, 1620; Chaucer's *Canterbury Tales* printed by Caxton, 1478; Dante's *Divina Commedia*; presentation copy of first collection and first folio edition of Ben Jonson's *Work*; first edition of *Imitation of Christ* by Thomas A' Kempis in South German binding; Queen Elizabeth's copy of Montaigne's essays. Exhibition from Apr. 19.

April 27, Wednesday evening. Parke-Bernet Galleries: Manuscript of Lincoln's Gettysburg Address, sold by Mrs. William J. A. Bliss and Miss Eleanor A. Bliss. Original final Manuscript of the Address, written for the Soldiers' and Sailors' Fair, Baltimore, signed and dated. Autograph letters and manuscripts of famous men and women also written for the Soldiers' and Sailors' Fair, 1864, and sold by the order of trustees of the late Dr. William J. A. Bliss of Baltimore. Exhibition from Apr. 19.

April 28, Thursday evening. Parke-Bernet Galleries: Old Masters and Barbizon paintings, property of Samuel Katz, Guelfo D'Este, others. *Tavern Brawl* by Jan Steen; *Princess Sybille of Cleve* by Cranach; *Madonna and Child* by Tiepolo; *Adriaen van Stalbent* by Van Dyck; *The Story of St. John the Baptist* by Van Orley; Greuze portraits; landscapes by Hobbema, Corot, Courbet; figure pieces by Millet. Exhibition from April 23.

April 29 and 30, Friday and Saturday afternoons. Parke-Bernet Galleries: French provincial furniture and decorations, collection of A. Barry de St. Jean de Marveols, others. Louis XV *grand buffet bas*, *vaseletier*, tables, consoles, mirrors, *bergères*, *fauteuils*, etc. Louis XV and XVI barometers, chandeliers, candelabras; Dresden and other porcelains. Exhibition from April 23.

May 3, Tuesday afternoon and evening. Parke-Bernet Galleries: autographs, manuscripts, first editions, other literary material, property of Mrs. James Gore King, Mrs. Frederick Lowden Wierdsma, others. Letters of Rufus King; first editions and letters of Brontë family, Lewis Carroll. Color and costume plates; French literature. Exhibition from April 28.

May 5, 6 and 7, Thursday, Friday and Saturday afternoons. Parke-Bernet Galleries: English and French 18th century furniture and decorations, property of Symons Galleries, Hepplewhite, Sheraton, George III bookcases; Chippendale cabinets; Sheraton sideboard with ormolu gallery; Adam-Hepplewhite hanging shelves. Occasional tables, small desks, side and arm chairs, Louis XVI bureau cabinet, George III *torchères*, Enghien, Gobelins, Mortlake tapestries, English and Continental porcelains and silver. Exhibition from April 30.

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FIELD OF GRAPHIC ARTS

MARGARET LOWENGRUND



Miserable Comforters Are Ye All: LEWIS DANIEL. \$250 Academy Prize

Accent on Graphics at National Academy

THE GRAPHIC AND WATERCOLOR section, following the regular Painting and Sculpture Annual at the National Academy Galleries, resembles a giant retrospective far more than a cross-section of present-day work. A distinct sensation, as of many exhibits just out of mothballs, pervades the first, second and fourth floor where the groups are concentrated. The accent is mostly on graphics. If, as a lady visitor remarked on opening day, "Things have got to be intelligible," they are. From John Sloan's *Standing Nude*, an etching which shows his cross-hatch departure at its best in black and white, to the latest productions of Stow Wengenroth, the show is recognizably objective.

Wengenroth's *Manhattan Gateway* and *Strange Companions* are *tours-de-force* with that same perfection which made his prints popular a decade ago, a smooth ingratiating lithographic technique from which many others have long departed. Adolph Dehn, who has always exhibited the widest and warmest mannerisms in lithography, seems to have gone soft, for him, in *North Country Lake*. Victoria Hutson Huntley, on the other hand, is coming up both technically and creatively in her two prints—notably *Detail*, *Cuthbert Rookery*. Albert Heckman's *Clay Banks* has scope. Eugene Higgins, as usual, is deeply rewarding in his etched *Nativity* and *Christ Leaving His Mother for the Last Time*. It would be impossible to see, anywhere, more beautifully rendered plates than John Taylor Arms' two examples, especially the breathlessly admirable detail in *The Old Order*.

But on the whole, this show demon-

strates admirably the reason for the restless surge toward fresh outlooks. The New Look in print-making is hardly evident in prize-winners by Robert Von Neumann or Cecil Buller, although the mezzotint *Miserable Comforters are Ye All* is Lewis Daniel's finest and most abstracted.

Interest lies in Howard Cook's etching, among the Honorable Mentions, and variety among the others make it a good if not greatly striking group—Edward A. Wilson, Syd Browne, Fritz Eichenberg, Louis Heckenbleikner, Douglas Gorsline and Leonard Pytlak included.

High spots are hard to find in the watercolor group, mostly because it seems all on one level of competency. A Monhegan landscape by Tore Asplund is particularly direct. Frederic James' *Driftwood*, which won a prize, has a smooth clarity; Dong Kingman's *Rain or Shine* is lively beyond even his average, and the good characterization and excellent design of William A. Smith's *Out Back* make that prize winner a natural. Other prizes went to Donald Teague and Herb Olsen. One of the most outstanding, might be added, is William Thon's freshly-brushed *The Baptistry*.

New Print Room

Big news at the Museum of Modern Art is the opening of a Print Room in memory of one of the trustees, soon to be announced. In addition the Museum will have additional permanent gallery space for graphics. *Modern Master Prints*, a show of 180 prints, exclusively from the Museum's own collection,

The Art Digest

will open next May 10, with fine examples of Gauguin, Munch, Lautrec and other masters, up to Americans of this year. The fact that the Modern has the largest collection of Klee and Picasso prints in the world, several of the best Signacs, and many originals never seen publicly makes this an event to anticipate. The show will contain some of the very first acquisitions in the Museum's collection, and with the opening of the Print Room, will give the first opportunity of seeing one of the best modern collections of graphics in existence.

Esthonian Visitors

The Art Museum at Smith College will exhibit during the month of April prints by the Esthonian graphic artist, Eduard Wiiralt. The group of drypoints and etchings were smuggled across the Atlantic in a small open boat from a refugee camp in Sweden by Roman Ubakivi, who met Wiiralt originally in Esthonia, and later in the camp from whence he escaped to this country. This is not the first presentation of Wiiralt's work here, but thanks to the perseverance of his countryman and friend, it is the most comprehensive showing, which should aid in furthering his reputation in this country.

Early Kokoschka

As a second preview of the Kokoschka show coming to the Museum of Modern Art in May (see Feb. 15 DIGEST), comes an exhibition of his early work at Galerie St. Etienne. Actually the earliest years, from Vienna 1907 until the time he had to flee Czechoslovakia for England in 1938, are represented in these many drawings and a few oils. Oskar Kokoschka's significance as an artist lies in his natural searching and eager spirit.

At first, Kokoschka seemed less concerned with color than line, and his sanguine drawings, one-tone lithographs and charcoals such as the *Bach Cantata* series and *Tyrolian Landscape* are no more black-and-white in effect than *Portrait of a Man*, oil, 1910. With the

Alma Mahler: KOKOSCHKA



April 15, 1949

same ease and flowing quality always, color variations were far more realized in *Flowers with Antique Head*, 1934, and again in his airy city views, zephyry yet definitive, as *Vienna*, 1934 and *Prague*, 1938. Among the drawings the 1917 *Children's Asylum* show the same sensitive traits as the later *Portrait of Alma Mahler* which is so vibrant with movement and personality. This charcoal drawing of the wife of the composer Gustav Mahler, later the wife of the novelist Franz Werfel (she was one of the first to recognize Kokoschka's art) is one of the best of the collection. (Until April 23.)

Philadelphia Etching Annual

Artists of the Middle West have run away with the Twenty-Sixth Annual Exhibition of Etching and Engraving at the Philadelphia Print Club, where abstractions lead in vitality, imagination, and force of numbers. East or West, the most dominant influence in the field is that of William Stanley Hayter, represented in his own right, and in that of his disciples who constitute a "school" almost in the old master sense of the world. But the erstwhile duplication of Hayter subject matter as well as Hayter technique is beginning to break up into more individual trends of thought.

So strong is the flight from realism in this National that the few prints falling in that category, admirably executed by such artists as John Taylor Arms, R. W. Woiceske and Martin Lewis, have been huddled together in one corner of the gallery where they look uncomfortable and out of place.

Prints singled out for honors do not reflect the vigor of the show, and would appear to be the result of jury compromise. The Charles M. Lea \$75 Purchase Prize, however, goes to one of the more significant abstractions, *Playing Ball* by Sue Fuller. The composition of this color print is built around the outward curve of a boy's vigorous throw; while the same artist's *Little Girl Jumping Rope* develops from inward repeated curve of the rope rhythm. The Lea Prize print becomes part of the permanent collection of the Philadelphia Museum of Art. Honorable mentions went to *Landscape* by Sidney Chafetz, a black and white semi-abstract, and *Moon*, an imaginative color print by Barbara Fumigalli.

The symbolism used in a majority of the abstractions is more sophisticated than primitive, which may indicate that the current rage for tribal design throw-back is on the wane. Among the most impressive of the prints are J. L. Steg's *Gold Fish*, Richard Bowman's *Rocks and Sun*, Hayter's *Octopus*, and Minna Citron's *Squid Under Pier*, all color prints, together with *Flight of the Birds* by Peter Grippe. Jurying the show were Kenneth Kilstrom and Armin Landeck of New York; Elibabeth Mongan, Carl Zigrosser and Leonard Lionni of Philadelphia.—DOROTHY DRUMMOND.

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Ludwig Mies van der Rohe has been elected to honorary correspondent membership in the Royal Institute of British Architects.

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Saroyan on Aesthetics

[Continued from page 7]

satisfy is not thanked, even though another generation may be satisfied by his achievement and correct the error. But the real creator is always enormous numbers of people, nearby or far away, who imagine they have no time for such things at all.

"The truth of the matter is they have all the time in the world and like to take it.

"Henry Sexton is a young painter who has worked hard and steadily and been honored by his work. Now, I must confess that I don't know what I don't like: it takes time to understand why you think you don't like something; by then you like it, most likely. I remember, however, that when Henry Sexton showed me some of his paintings early in 1949 at his flat on St. Marks Place, I neither liked nor disliked them. I was simply very much interested in looking at them. That is probably as it should be. It would be absurd to expect a painter's hard work over many years to come to something on canvas that one could instantly like. I should have to think very long about a painter's work if I liked it instantly. But searching through Henry Sexton's paintings I began to understand the nature of his effort and to discover its satisfying and substantial achievements. Still, I was pleased to notice that I was not permitted by his work to like it immediately.

"Some work in painting is aloof, reserved, unfriendly or even rude. I know it is a fault to think of painting in this manner, but it is simply true that every painter does not abandon his own intention in order to create something perhaps more likely to be quickly irresistible to the popular preferences of a time. Such paintings do not wag their tails at everybody they meet, so to speak. They frequently stand arrogantly and growl. If they frighten you, that is as it should be.

"Sexton is making a graphic record of his own special world that I believe is going to turn out to be a world worth making. I think he is a painter whose work has already honored him well.

"I like some of his work. I expect to like all of it in time."

Colt Juries Denver Show

Thomas C. Colt, Jr., director of the Portland Art Museum, will serve as the one-man jury for the Denver Art Museum's 55th annual exhibition. Artists living west of the Mississippi are eligible for the show which is always scheduled for Colorado's July and August tourist season. Carl Morris, Mauricio Lasansky, Fred Conway and Keith Martin are among previous purchase award winners.

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ART BOOKS

By JUDITH K. REED

Reviewed in Brief

"Albrecht Durer: Drawings and Watercolors." Edited by Edmund Schilling. 1949. New York: Harper & Brothers. 82 pp. with 57 illustrations. \$2.50.

Fifty-seven drawings and watercolors by Durer, covering portraits, figure pieces, animals, still life and some remarkably fresh landscapes, are reproduced in heliogravure in this distinguished and inexpensive book. Edmund Schilling, former curator of the Städelches Kunstinstitut in Frankfurt, is the author of the detailed catalogue and introduction, which is informative but more specialized and less well-rounded than is desirable in a work of this kind.

* * *

"Rogier Van Der Weyden: Pieta." Introduction by W. Vogelsang. 1949. New York: Harper & Brothers. 15 pp. with seven color plates. \$2.50.

First in the series known as Form and Color in the new Harper Art Library, this admirable 10½ by 13 inch volume presents seven 8-color plates, reproducing Van der Weyden's *Pieta*, from the Mauritshuis in the Hague, in full and six original-size details. The analytical text by Willem Vogelsang, formerly of the University of Utrecht, is a model of its kind—scholarly but easy and pleasant to read, informative, stimulating but unpretentious. Together the full page plates and text form a study volume of great interest and value for both students and laymen, who will also appreciate the surprisingly low price of the book.

* * *

"Ceramic Sculpture" by Ruth H. Randall. 1948. New York: Watson-Guption Publications. 95 pp. Illustrated. \$3.75.

A text explaining ceramic sculpture and its making, by an artist who studied ceramics and sculpture at schools here and abroad, and with Ivan Mestrovic, and who has taught at Rhode Island School of Design and Syracuse University. Illustrated chapters discuss the history of ceramic sculpture, construction, design and the fine and decorative art aims of the medium.

* * *

"Verve Magazine" Nos. 21-22: *Vence 1944-48* by Matisse. 1948. Paris. Unpagged. \$10.00.

One of the handsomest double issues of *Verve* Magazine, the most recent to arrive here from Paris is devoted entirely to the art of Matisse, reproducing in full, brilliant color 24 recent paintings made by the artist during a visit to *Vence*, together with 40 black and white drawings composed for this issue.

The reproductions include paintings shown during the recent Matisse exhibition in New York and here provide an exciting home gallery that can be used in book form or as a source for home framing. Copies of the book may be ordered from Jeanette Rocart, 20 Oak Avenue, Larchmont, New York.

April 15, 1949

"The Mathematical Basis of the Arts" by Joseph Schillinger. 1948. New York: Philosophical Library. 696 pp. Illustrated. \$12.00.

Like the alchemists attempting to transform base metals into gold, men of intellect and imagination have long been seeking a means of translating abstract scientific principles into art. Joseph Schillinger, brilliant researcher, composer and teacher of musical composition, who was also active in the fields of physical sciences, mathematics and visual arts, explains his theory, first introduced in *The Schillinger System of Musical Composition*, in this comprehensive volume, prepared by the author but published posthumously.

Since mathematics is the key to the Schillinger methods of creating design, even involving Einsteinian theory, the study is not one which can be read—or judged—by any but the specialized reader. But for those with sufficient background the book should be a fascinating and stimulating volume. Whether or not a reader is convinced of the complete validity of the approach, the method of rhythmic designing suggested should provide good source material for all designers.

* * *

Book Briefs

Harper & Brothers have launched a new project, Harper's Art Library, that promises to be a rewarding venture for students and art book collectors, as well as a challenge to other publishers. For here is a series that aims to bring well-designed, generously-illustrated and thoughtfully-written volumes on art to a public that cannot pay the luxury prices asked nowadays for any book that possesses printing distinction.

The four series announced for the Library include some original plans. Most attractive is *Form and Color*, planned to help the reader "understand and recognize the style, the period and the individual characteristics of a painter" and the first volume, *Van Der Weyden's Pieta* (see review this page) does so in the best possible way—by combining good text with large detail plates.

* * *

One of the simplest and most stimulating introductions to art is contained in the new twenty-five-cent *Pocket Book of Old Masters*. Herman J. Wechsler edited the collection of 64 gravure reproductions (not high in quality but certainly worth the small cost) of paintings by 10 old masters accompanied by sketchy but interesting texts drawn from such varied sources as a novel by Maugham, Vasari's *Lives*, a biography by Van Loon and art writings by Pater, Faure, Craven and others. Wechsler contributes a foreword that makes many sound and simple observations—observations few can disagree with but of the kind usually lost in the forbidding wordage of so many art articles. For example, he assails the critic "who seems to think that his function is to confuse rather than to clarify, who seems to believe that simple declarative sentences are taboo, and that his stature as a writer on art will depend on the length and complexity of his paragraphs." The book is the first of a series on art planned by Pocket Book publishers.

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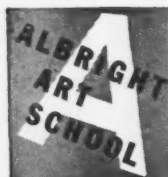
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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Irvington, N. J.

16TH ANNUAL EXHIBITION OF IRVINGTON ART & MUSEUM ASSOCIATION. May 1-20. Free Public Library. Open to all American artists. Media: oil, watercolor, black and white, sculpture. Jury. Prizes. Fee: \$1. Entry cards and work due Apr. 21-23. For further information write May E. Baillet, Sec'y., 1064 Clinton Ave., Irvington 11, N. J.

Laguna Beach, Calif.

8TH NATIONAL PRINT EXHIBITION OF LAGUNA BEACH ART ASSOCIATION. Apr. 28-May 29. Laguna Beach Art Gallery. Open to American artists. Media: block prints, engravings, etchings, lithographs, monotypes, silk screen. Jury. Prizes total \$105. Entry fee \$1. Entry cards and fee due Apr. 20. Work due Apr. 23. For further information write R. L. Babcock, c/o Laguna Beach Art Association, Laguna Beach, Calif.

New York, N. Y.

3RD ANNUAL EXHIBITION OF POLISH-AMERICAN ARTISTS. Oct. 1-15. Kosciuszko Foundation. Open to Polish artists or American artists of Polish descent. All media. Jury. Prizes total \$175. Awards. Work due Sept. 15. For further information write Kosciuszko Foundation, 15 E. 65 St., N. Y. C.

Newark, N. J.

7TH NATIONAL OPEN COMPETITION EXHIBITION. May 8-29. Ross Art Galleries. Open to all artists. Media: oil, watercolor, tempera. Prizes. Entry blanks due May 1. For further information write Zachary C. Ross, Dir., 807 Broad St., Newark 2, N. J.

Yonkers, N. Y.

34TH ANNUAL EXHIBITION YONKERS ART ASSOCIATION. Apr. 27-May 31. Hudson River Museum. Open to all artists. Media: oils, sculpture. Jury. Awards. Work due Apr. 24. For further information write John S. Vredenburg, Hudson River Museum, 511 Warburton Ave., Yonkers.

Newport, R. I.

38TH ANNUAL EXHIBITION. July 2-24. Art Association of Newport. Open to living American artists. Media: oil, watercolor, pastel, drawing, print, small sculpture. Jury. Fee: \$2 to non-members. Entry cards due June 11. Work due June 18. For further information write The Art Association, 76 Bellevue Ave., Newport, R. I.

REGIONAL SHOWS

Ann Arbor, Mich.

THIRD ANNUAL EXHIBITION MICHIGAN WATERCOLOR SOCIETY. June 4-July 3. Museum of Art. Open to native born and resident artists. Jury. Entry fee \$1 to members, \$2.50 to non-members. Entry cards due May 7. Work due May 14. For further information write Mary Jane Bigler, Sec'y., 16708 Rosemont Road, Detroit 19, Mich.

Athens, Ohio

7TH ANNUAL OHIO VALLEY OIL & WATERCOLOR SHOW. July 1-31. Edwin Watts Chubb Gallery, Ohio Univ. Open to residents of Ohio, Ind., Ill., W. Va., Penna., Ky. Jury. Prizes total \$500. Entry cards due June 1. Work received May 15-June 10. For entry cards and further information write Dean Earl C. Seigfried, College of Fine Arts, Ohio Univ., Athens, Ohio.

Canton, Ohio

2ND ANNUAL FALL SHOW. Sept. 18-Oct. 16. Canton Art Institute. Open to present and former residents of Stark and adjoining counties. Media: oil, watercolor, sculpture. Jury. Prizes. Entry fee \$1. Work received Aug. 29-Sept. 2. For further information write Art Institute, 1717 Market Ave., N., Canton, Ohio.

Denver, Colo.

55TH ANNUAL EXHIBITION. Denver Art Museum. Open to artists living west of Miss. and in Wis. and Ill. Media: oil, watercolor, gouache, prints, drawing, ceramics, sculpture. Jury. Prizes total \$1,000. Work due June 11. For further information write Denver Art Museum.

Fresno, Calif.

FIRST ANNUAL STATE-WIDE EXHIBITION. June 19-July 2. Fresno Art League. Open to all artists residing in Calif. Media:

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Massena, N. Y.

NORTHERN NEW YORK ARTISTS ANNUAL. June 12-Sept. 10. Travel Exhibition. Open to artists of Jefferson, Lewis, St. Lawrence, Franklin, Clinton, Hamilton, Essex, Warren Counties. Media: painting, drawing. Fee: \$2.50. Entry cards and work due June 4. For further information write Mrs. W. Lambert Brittain, 12 Warren Ave., Massena, N. Y.

Minneapolis, Minn.

2ND BIENNIAL EXHIBITION OF PAINTINGS & PRINTS. Oct. 30-Dec. 30. Walker Art Center. Open to artists of Iowa, Neb., No. Dak., So. Dak., Wis., Minn. Jury. Purchases. Work received Sept. 16-26. For further information write William M. Friedman, Assist. Dir., Walker Art Center, Minneapolis 5, Minn.

New York, N. Y.

FIRST ANNUAL NEW TALENT EXHIBITION. May 9-28. Laurel Gallery. Open to any artist of metropolitan area not over 32 years of age who has not exhibited at Laurel Gallery. Media: oils, watercolors, sculpture. Jury. Prizes. Fee 75c. Work received Apr. 29, 30. For further information write Laurel Gallery, 108 E. 57th St., New York City 22.

DOUGLSTON ART LEAGUE 19TH ANNUAL 'SPRING EXHIBITION. May 22-28. St. John's Parish Hall. Open to New York artists. Media: oils, watercolors, ceramics. Jury. Prizes. Fee \$3. Entry cards due May 2. Work due May 7. For further information write Douglaston Art League, 40-14 149 Place, Flushing, N. Y., Louise Gibala, Chairman.

Rochester, N. Y.

1949 ROCHESTER-FINGER LAKES EXHIBITION. May 6-June 5. Memorial Art Gallery. Open to all artists of Rochester and 19 counties in western New York State. All media. Prizes and purchase awards. Entry cards and work due Apr. 23. For further information write Isabel C. Herdle, Asst. Dir., Memorial Art Gallery, Rochester 7, N. Y.

Rockport, Mass.

FIRST ANNUAL CRAFTS SHOW. First half June 27-July 30; cards due June 20, work due June 25. Second half Aug. 1-Sept. 6; cards due July 25, work due July 30. J. W. S. Cox Gallery. Open to craftsmen of New England, New York, Penna., N. J., Del., Md., Va., W. Va. Media: crafts except pottery. Fee \$1. For further information write J. W. S. Cox Gallery, Rockport, Mass.

Terre Haute, Ind.

5TH ANNUAL EXHIBITION. May. Swope Art Gallery. Open to artists of Wabash Valley (Fort Wayne to Evansville). All media. Jury. Prizes. Entry fee \$1. Work due Apr. 26. For further information write Swope Art Gallery, Terre Haute, Ind.

SCHOLARSHIPS & COMPETITIONS

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New York, N. Y.

HALLMARK INTERNATIONAL ART COMPETITION. Offers French & American artists \$30,000 in prizes for paintings of scenes with Christmas themes. Jury. Work due at regional centers: Pacific Coast during 15 days ending Sept. 3; Midwest and Southwest during 15 days ending Sept. 17; East and Southeast during 15 days ending Oct. 1. For detailed information write Vladimir Visson, Wildenstein & Co., 19 E. 64th St., New York City.

LOUIS COMFORT TIFFANY FOUNDATION 1949 SCHOLARSHIP AWARDS. Cash grants up to \$2,000. Open to students of painting, sculpture and graphic arts; under 35 years of age; citizens of U. S. Applications received prior to Sept. 1. For applications and further information write Hobart Nichols, Dir., 1033 Fifth Ave., New York City 28.

Urbana, Ill.

KATE NEAL KINLEY MEMORIAL FELLOWSHIP. Yields \$1,000 and one academic year of study. Open to college graduates who have majored in music, art, architecture. Applicants should not exceed 24 years of age on June 1, 1949. Applications due May 1. For further information write Dean Rexford Newcomb, College of Fine & Applied Arts, Room 110, Architecture Bldg., Univ. of Illinois, Urbana, Ill.

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Summer Art Schools

WE DON'T KNOW if an angel is born every time a baby cries, but it does seem as if every time a DIGEST writer turns around an art school springs up. Last issue (April 1) we covered some of the Western schools, so now let's start with a peek at the Northeast.

At the last census there weren't more art schools than people in New England, but we'd be the last to be surprised if the 1950 count tells a different story. Allan Bowman, Harmon Neill, and Robert J. Winton, Jr., have organized the Forum School of Art, Inc., at Ogunquit, Maine, with the commendable object of training artists who will not be misfits in contemporary society. Slanted towards commercial art, but not neglecting fine arts, the school offers opportunities for scholarships and also operates a placement bureau. (About June 20.)

Roger Deering will conduct his annual painting classes at Kennebunkport, Maine, once again this year. With the usual summer school plan of work and play, classes meet four times weekly in the quaint old fishing town, the rest of the time the students are free to paint, roam, or do as they will. (June 27 to Sept. 2.)

We are informed that Serge Novin's summer painting groups will again be found on the famous Ogunquit Rocks at Ogunquit, or in the Novin Studio on Shore Road near Perkins Cove. Both beginners and experienced painters, working all summer or for a few weeks, are invited to take advantage of this stimulating work-vacation.

Long known for his art school at Monhegan, Maine, Jay Connaway has now moved to picturesque Dorset, Vermont. The school's aim can best be summed up in Mr. Connaway's words, "If you come here to work hard and really study I will do my best to teach you what I know. I assume that you can draw, and know the rudiments of painting." (June 15-Sept. 15.)

The well-known Hans Hofmann School of Fine Arts at Provincetown will again offer interested students an opportunity for individual work with twice weekly criticism by Mr. Hofmann. An interesting innovation is a comprehensive comparative criticism by Mr. Hofmann every Friday of all work done by students during the week. Tuition varies from \$20 per week to \$140 for the entire session of 12 weeks plus a registration fee of \$5.

Peter Busa will teach painting and Ruth Reeves' creative design as related to textile production at The Provincetown Art Center. These classes are designed both for the art student and the art teacher and a special course is also planned especially for art teachers which will correlate the new visual art concepts with progressive art teaching. (Opens June 15.)

Stanley Woodward will conduct painting classes at Rockport, Mass. Woodward recently exhibited his first showing of mountain subjects at Doll & Richards. It seems that while he was convalescing at an Army hospital in Denver he ran across an old pupil from Ogunquit. This pupil, now a wealthy ranch owner, invited Mr. Woodward to

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NEW YORK 3

April 15, 1949

make use of her cars to get around and paint the scenery. He accepted and hence had an opportunity to paint the mountains. Summer schools seem to be helpful to teachers as well as pupils!

Xavier Gonzalez will conduct painting classes at Wellfleet, on Cape Cod. Tuition ranges from \$25 per week to \$50 for the full term. Living accommodations can be arranged through Miss Elizabeth Freeman, Wellfleet, Mass., and further information can be obtained from Miss Betty Day, 27 W. 67th St., N. Y., through June 20 and afterwards directly from the school. (Jul. 1-Aug. 31.)

Yale University will once again sponsor classes at Norfolk, Conn. These classes are open to beginners as well as experienced students, but they are certainly only for students who take their art seriously. Besides the actual painting and criticism, students will attend a series of lectures by Herbert P. Barnett and Richard Rathbone on Landscape Painting. Visiting critics such as Louis Bouche, Karl Knaths, Ben Shahn and George L. K. Morris will supplement the regular faculty. Finally Maude Riley will lecture on contemporary art from the critics point of view, and weekly films related to the visual and allied arts will be shown. A limited number of fellowships in the amount of \$200 are available, which should cover all expenses of attending this school in the Berkshires. (August 8-Sept. 15.)

Another well-known university school will welcome students for the 76th time. This is the New York University summer art session at Chautauqua. Digest readers will be happy to learn that these classes will again be under the direction of Revington Arthur. Besides the rich cultural offerings of Chautauqua in the form of symphony concerts, opera, theatre and lectures, students have the added bonus of being able to gain many types of degree credits through these courses. For students interested in applied art there will be crafts under the direction of Shirley Silbert. (July 5-Aug. 12.)

The Adelphi College Center of Creative Arts will this summer conduct six week summer workshops at Garden City. This will consist of intensive studio courses plus a symposium on the arts featuring distinguished dramatists, producers, composers, writers, actors, broadcasters, artists and critics. It will thus offer intensive specialization, and at the same time a chance to get a broad picture of our culture.

Still another university summer art school is being organized at the University of Buffalo. Courses will be offered in methods of teaching art, painting in oils and watercolor, art history and appreciation and such applied arts as Stagecraft design, costume design, textile design, and interior decoration. (May 31-June 2, July 5-August 13.)

There also comes word from Lakeland, Florida, that Florida Southern College will conduct three separate sessions this summer. Special feature will be a workshop in art education and crafts conducted by Miss Elizabeth Belt. Crayon, chalk, brush and finger painting techniques will be studied as well as clay modeling *papier mache* and linoleum block printing. (June 13-July 1, July 5-August 12, August 15-August 31.)

—P. L.

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To the Members of the League

The League's annual dinner will be held on Saturday, April 23, at the Salmagundi Club, 47 Fifth Avenue, New York City, at 7:00 o'clock. Cocktails at 6:00. You and your friends are cordially invited to attend. It is important that as many members as possible come. Please make reservations soon, since the seating capacity of the dining-room is limited. Dinner, \$4.00. Please send checks with reservations to Mrs. Calvert Brewer, Executive Secretary-Treasurer, 114 East 84 Street, New York 28, New York.

Honor to Whom Honors Are Due

It is a high point in our Annual Dinners when the League's scrolls are awarded to their designees. It is most gratifying to know they are so widely scattered and to have this evidence that interest in art is not congested in one section.

From California to New York, from Florida to North Dakota, Arizona to the Catskills, come names to be placed in the League's Honor Roll. It is rather inspiring to contemplate that recognition has sought out deserving ones who have done and are doing conspicuous service in the field of art. Your National Board, this year has cited two whose services, while far-reaching, were closely connected with or contributed to the activities of the Board. They were conspicuously helpful.

For special contributions of numerous paintings which the Board has placed in Museums over the country or given for special awards, and for financial contributions to the work of the League through the Mary-Whiting-Pieteresz-Higgins Fund, our Honor Roll scroll will be given to Charles H. Higgins.

For tireless, persistent efforts in his work as Western Publicity Director, and for developing and carrying through to a most successful conclusion an entirely unusual and effective publicity for American Art Week for the past three years, your Board felt this same honor was inescapably due to James G. Merbs of Monterey, California.

Alphabetically, by States, our Arizona State Chapter is honoring Margaret Wheeler Ross; Florida, through its State Chapter, cites Chester A. Taylor, and the Blue Dome Art Fellowship of Coral Gables honors Myrtle Taylor Bradford; North Carolina cites A. Alex Shuford, Jr.; New Jersey cites Helen Gapen Oehler; New York City Chapter

cites Francis Paige; New York State Chapter cites Jessamine Decker.

It is felt the awards and citations from the States should be withheld until after the Annual Dinner, that none of this event shall be an anti-climax. This will make a special feature in our next issue when the full story of the awards to Mr. Higgins and Mr. Merbs will also be given in full.

Art in Florida

Since we wrote the piece about Florida, which appeared in our last issue, we have been down there and, flattering as our article seemed to us at the time, it should now be said it was a gross understatement. Florida merits real encomiums and because its story should be an inspiration to other States, further mention is obviously deserved. After seeing it first hand, our amazement grew. No question, Art Flourishes in Florida. Interviewed on the radio by the personable Billie O'Day, we were inspired to refer to "Miami, the Miraculous."

It was pleasant to know the high regard in which our League is held in the great peninsular State and it is regrettable your representative could not have fulfilled more of the gracious calls which came. In truth, our trip was not an official junket but was made on the demands of our hard-boiled doctor to rest. But the Miami Pen Women's Club

1949 ART PRIZE—GENERAL FEDERATION OF WOMEN'S CLUBS—ART DIVISION. *Oil Painting, 9 x 12 inches, by BERTUS PIETERESZ, 1869-1938, Mount Monadnock, Winter. Presented by the MARY-WHITING-PIETERESZ-HIGGINS FUND through the AMERICAN ARTISTS PROFESSIONAL LEAGUE at the National Convention of the General Federation of Womens Clubs in Florida this month. The actual presentation on behalf of the American Artists Professional League will be made by Mrs. Myrtle Taylor Bradford, the League's effective Florida State Chairman.*



sent us an invitation through our Florida State Chairman, Myrtle Taylor Bradford, to be a guest at their dinner which opened the art exhibition in their beautiful and spacious club building.

This was a very distinguished affair and a dressy one, at which your National Vice President was introduced to some 250 diners by Mrs. Bradford. They even asked us to talk at least 20 minutes, and they were most generous in their applause at the recital of the League's story and what it is doing, and to know we are alive to the accomplishments of Florida's artists and patrons.

Art activities are not confined to Miami and Miami Beach. There are art centers in Jacksonville, St. Augustine, Sarasota, Lakeland, Winter Park and Clearwater. A million and a half dollars have been given to these places this past year. There are more than 2,000 federated artists in the State, with 30 art groups. In Miami, the Miami Art League has 130 members and the Blue Dome Fellowship has 45. In Coral Gables 85 members attended the banquet celebrating American Art Week.

The League has reason for pride in the activities of the State Chapter Chairman, Mrs. Bradford, whose tireless efforts to promote art in the State are everywhere known and acclaimed. With her we visited the studios of three well-known artists—James Lunnon, Denman Fink and Folke Sahline. Mr. Fink has done outstanding work in the development of beautiful Coral Gables and the building of the art department of Miami University, and with Mr. Sahline and Mr. Lunnon, is well-known in New York. We had pleasant visits with each of them, recounting our many mutual friends. Verily, the League is the tie that binds the artists of this great country. Our hats are off to Florida. It would take columns to tell about them.

They Know What They Don't Like

Out in the center of the country a fire is smoldering which may get out of hand. This was started some years ago and it was thought it had been controlled. Recently, however, it has broken out afresh. What first touched it off was a series of murals which were intended for the new Post Office in Salina, Kansas. When these were exhibited in New York, a number of Kansans saw them and they were astounded and shocked. These paintings were so offensive to them they had photographs sent out to Salina to acquaint them with what was in store for them. They were shown in prominent store windows.

When its people saw them they were so aroused and inflamed and voluble that word was dispatched to Washington that if these pictures were put on the walls of the Post Office, the party responsible would not be able to elect even a dog-catcher in that whole district. So the canvases were consigned to the basement of the building.

Recently, a do-good group have undertaken to see that they are brought out and glued on the walls. This group sent an attorney to Washington to further the plan. The *Salina Journal*, one of the State's outstanding and influential newspapers, printed reproductions of some of the offending pictures and accompanied them with interviews with many of their prominent citizens. These are all extremely militant and reflect the universal feeling. They make it plain these murals misrepresent the country and its people, and are as insulting as they are offensive.

Here, they would have you know, in the greatest wheat country in the world, with its rolling fields of golden grain, the artists have pictured the wheat fields of almost untillable land with blotches of sour patches. In its midst is an old dilapidated buggy with ailing wheels. A big-bosomed female holds a nondescript horse of uncertain gender—this city where its largest hotel bears the proud name of one of the greatest horse breeders in the country. The whole gives a picture of a place one would go leagues to avoid. We may yet hear from the Kansas State Development Bureau.

Kansans will tell you this is where record-breaking crops are continuously harvested to feed a hungry world, and that it is the country which gave you General Eisenhower, and General Harbord, Walter Chrysler and their kind; that its splendid Wesleyan University turned out Glenn Martin whose planes were first to fly the Pacific, and afterwards which bombed Japan; Earl Sams who heads the great J. C. Penney Stores over the country. So Salina is digging in, and knowing something of the kind and temper of its people we'd be tempted to guess there'll be hell-a-poppin' if another attempt is made to install these murals.—ALBERT T. REID.

April 15, 1949

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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Art Institute To Apr. 24: Annual Public School Show.

ALBANY, N. Y.
Institute of Art Apr. 20-May 3: Walter Humphrey, Drawings.

ATLANTA, GA.
Atlanta University To May 1: Annual Show of Negro Artists.

BALTIMORE, MD.
Museum of Art To June 1: Graphic Art, Goya to Braque.

Walters Gallery To Apr. 24: Robert Gilmor Collection.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy To Apr. 25: Easter Shows.

BOSTON, MASS.
Belvedere Gallery Apr.: Drawings, Paintings, Sculpture.

Brown Gallery To Apr. 23: Hopkins Bessel; From Apr. 25: G. Cox. Copley Society Apr. 25-May 6: Blanche E. Hardy.

Doll & Richards To Apr. 23: Theresa Bernstein, William Meyerowitz.

Guild of Boston Artists Apr. 18-30: Ruth Perkins Safford.

Holman's Print Shop Apr.: Fine Prints, Old Maps, Americana.

Institute of Contemporary Art To Apr. 24: Elie Nadelman.

Museum of Fine Arts From Apr. 20: Pompeian Art from Louvre. Vose Galleries Apr. 18-May 7: Charles Cutler, Sculpture.

BRYN MAWR, PA.
Harcum Junior College To May 13: Hazel McKinley.

BUFFALO, N. Y.
Albright Gallery Apr. 29-May 31: Portraits by Augustus John.

CAMBRIDGE, MASS.
Fogg Museum To Apr. 23: McMullan Collection Oriental Rugs.

CHICAGO, ILL.
Art Institute Apr.: Woodcut Through Six Centuries.

Associated American Artists To Apr. 23: Toulouse-Lautrec. Boyd-Britton Galleries Apr.: Richard Koppe.

Chicago Galleries Assoc. Apr.: Painters & Sculptors Assoc. Gallery Studio Apr.: Group Show by Gallery Members.

Little Gallery Apr.: Gertrud & Otto Natzler, Ceramics.

Mandel Galleries To Apr. 14: Artists League Midwest, Members.

Public Library Apr.: William Edwards Scott.

CINCINNATI, OHIO
Art Museum Apr.: National Ceramic Exhibition.

Modern Art Society To May 16: Tenth Anniversary Exhibition.

Taft Museum To Apr. 24: "Modern House Comes Alive."

CLEARWATER, FLA.
Art Museum To Apr. 28: Florida Federation Circuit.

CLEVELAND, OHIO
Museum of Art To Apr. 24: Matisse Drawings.

COLORADO SPRINGS, COLO.
Fine Arts Center From Apr. 24: Old Masters from Metropolitan.

COLUMBUS, OHIO
Gallery Fine Arts To Apr. 24: Italian Religious Painting.

DALLAS, TEXAS
Museum Fine Arts To Apr. 24: Hudson River School, Paintings.

Silagy Galleries Apr.: Modern French & American Art.

DAYTON, OHIO
Art Institute Apr.: The Railroads in Painting.

DENVER, COLO.
Art Museum Apr.: Indian and Native Arts.

DETROIT, MICH.
Institute of Arts Apr.: Sculpture & Drawings, Buckholz Gallery.

GREEN BAY, WIS.
Neville Museum To Apr. 27: William Brighl.

HONOLULU, HAWAII
Academy of Arts To May 15: "Lanais," Art Society's Annual.

IOWA CITY, IA.
State Univ. Apr.: Art from High Schools.

JERSEY CITY, N. J.
Jersey City Museum Apr.: Painters & Sculptors Society Annual.

KANSAS CITY, MO.
Art Institute To Apr. 24: Contemporary American Prints.

Nelson Gallery Apr.: Acquisitions Since 1933.

LA JOLLA, CALIF.
Art Center Apr.: Drawings by Pepino Mangravite.

LOS ANGELES, CALIF.
Associated American Artists To May 4: So. Calif. Artists Equity.

Cowie Galleries To May 14: William Ritschel.

Esther's Alley Gallery Apr.: James Pinto.

Hatfield Galleries Apr.: Modern French & American Artists.

Stendahl Galleries Apr.: Ancient American & Modern French Art.

Taylor Galleries Apr.: Contemporary American Paintings.

Vigevano Galleries Apr.: American & French Artists.

LOUISVILLE, KY.
Speed Museum To Apr. 24: Regional Annual; American Printmaking.

MANCHESTER, N. H.
Currier Gallery To Apr. 24: Hartley, Weber, Rattner, Knaths, Avery.

MEMPHIS, TENN.
Academy of Arts To Apr. 25: Commercial Printing Exhibition.

MINNEAPOLIS, MINN.
Hannley Gallery Apr.: Henry Kissell. Inst. of Arts To May 8: French Prints; From Apr. 24: Textiles.

University Gallery Apr. 25-May 16: Mies Van Der Rohe.

Walker Center Apr.: Centennial; Maz Weber; Cameron Booth.

MONTCLAIR, N. J.
Art Museum Apr. 24-May 29: Japanese Prints.

NEW ORLEANS, LA.
Delgado Museum To May 15: Paintings by French Children; Marco Polo.

NORFOLK, VA.
Museum of Arts To May 1: Bertha Fanning Taylor.

NORWICH, CONN.
Slaters Museum To Apr. 24: European Painting.

ORONO, ME.
University of Maine To Apr. 23: Arthur Heintzelman, Prints.

PHILADELPHIA, PA.
Academy of Fine Arts To May 6: John Dull Memorial Show.

Art Alliance To May 1: Oils by Moses & Isaac Soper.

De Braux Galleries Apr.: Contemporary French Paintings.

Contemporary Art Assoc. To Apr. 27: Drawings, Decorative Arts.

McClees Gallery Apr.: Arrah Lee Gaul.

Museum of Art To May 1: Folk Prints of Northern Europe.

Print Club To Apr. 29: Annual Exhibition of Etching.

PITTSBURGH, PA.
Carnegie Institute To May 15: Paintings, Prints of Pittsburgh.

PITTSFIELD, MASS.
Berkshire Museum Apr.: Landscape Painting.

PORTLAND, ORE.
Art Museum Apr.: Indian Art of Northwest Coast.

PROVIDENCE, R. I.
Art Club To Apr. 24: Members' Exhibition.

Museum of Art Apr. 26-May 24: Painting Toward Architecture.

RALEIGH, N. C.
State Gallery To May 2: French Gratitude Train.

RICHMOND, VA.
Museum Fine Arts To Apr. 24: Virginia Artists Annual.

ROCHESTER, N. Y.
Memorial Art Gallery Apr.: Contemporary American Watercolors.

SACRAMENTO, CALIF.
Crocker Gallery Apr.: Eichler Watercolors; Costa Collection.

ST. LOUIS, MO.
City Art Museum To May 3: Wedgwood; American Prints.

SAN FRANCISCO, CALIF.
City of Paris To Apr. 23: Angna Enters; Milford Zornes.

Labaudt Gallery To Apr. 22: Helen Lundberg; Lorser Feitelson.

Legion of Honor Apr.: 19th & 20th Century American Paintings.

Metart Galleries Apr.: Ernest Briggs. Museum of Art To May 4: Paul Klee; To May 1: Lionel Feininger.

Raymond & Raymond Apr.: Maria Von Ridelstein, Watercolors.

SANTEE, N. M.
Modern Art Gallery Apr.: Contemporary Paintings, Sculpture.

Museum of Art Apr.: Nell & Harlan Lizer; Chen Chi; Tortosa.

SPRINGFIELD, MASS.
Smith Museum To May 1: Leo Amino.

STATEN ISLAND, N. Y.
Institute of Arts To May 31: Staten Island Artists Annual.

SYRACUSE, N. Y.
College Fine Arts To Apr. 24: St. Louis Jefferson Competition.

TORONTO, CANADA
Art Gallery To May 1: Picasso.

TULSA, OKLA.
Philbrook Art Center To May 8: Oklahoma Annual.

UTICA, N. Y.
Munson-Williams-Proctor To Apr. 24: Prints by Kaethe Kollwitz.

WASHINGTON, D. C.
Arts Club To Apr. 22: Oils by Eugen Weiss, Rebecca Bryant.

Corcoran Gallery To May 8: Contemporary American Oils Biennial.

Central Public Library Apr.: Leonard Maurer.

Library of Congress To June 15: Centennial of Minnesota Territory.

National Gallery Apr.: Early Italian Engraving.

Pan American Union Apr.: Mexican Children's Art.

Phillips Gallery To May 4: Watercolors by John Marin.

Smithsonian Institution To Apr. 27: Hoosier Salon Annual.

WICHITA, KAN.
Art Assoc. To May 15: Decorative Arts-Ceramics Annual.

Art Museum To Apr. 24: Historic Far Eastern Textiles.

WILLIAMSTOWN, MASS.
Lawrence Art Museum To May 2: Thomas Eakins.

NEW YORK CITY

A. C. A. Gallery (63E57) To Apr. 30: Robert Gwathmey.

A-D Gallery (130W46) To Apr. 29: Hal Zamboni.

America House (485 Mad.) To Apr. 27: Hand Weaving for Interiors.

American British Art Center (44 W56) Apr. 21-May 7: William Grant Sherry; Apr. 26-May 7: Theo Hancock.

Argent Galleries (42W57) Apr. 18-30: Elvira Reilly; Laura Schlager; Helen Harvey Shotwell.

Artists Gallery (61E57) To Apr. 29: H. Boudin, Paintings.

Artists League (77 Fifth) To Apr. 22: Danzig, Jacoby, Phillips.

Asia Institute (7E70) To May 7: Contemporary Chinese Woodcuts.

Associated American Artists (711 Fifth) Apr.: Paul Sample; To Apr. 23: Hildgarde Collection.

Babcock Galleries (38E57) Apr. 18-May 7: American Artists.

Barbizon-Plaza Galleries (101W58) To Apr. 30: Bert Warter.

Barzansky Galleries (664 Mad.) Apr.: Gallery Members Show.

Batsford Gallery (122E55) Apr.: Sketches for Stage Designs.

Binet Gallery (67E57) To Apr. 21: Modern French Color Prints.

Botanical Museum (Bronx Park) To May 8: Bronx Artists Guild.

Brooklyn Museum (E. Pkwy.) To May 22: National Print Annual.

Arthur Brown Gallery (2W46) Apr. 25-May 13: John J. Anthony.

Brunovan (383 Mad.) Apr.: Cobelle.

Buchholz Gallery (32E57) To May 1: Cubism.

Carlebach Gallery (937 Third) To May 7: Charles Seliger.

Louis Carre (712 Fifth) Apr.: Contemporary French Masters.

Charles-Fourth Gallery (51 Chas.) To Apr. 21: Anne Williams.

Chinese Gallery (38E57) Apr.: Vasiliy, Kerkam, Wacker, Hartl.

City College (Convent at 139) Apr.: Simon Lissim.

Contemporary Arts (106E57) To Apr. 22: Daphnis.

Delius (116E57) Apr.: Old & Modern Masters, Paintings, Drawings.

Downtown Gallery (32E51) To Apr. 23: "The Artist Speaks."

Durand-Ruel (12E57) Apr. 18-May 11: Milton Avery.

Durlacher Gallery (11E57) To Apr. 23: Ben Nicholson.

Egan Gallery (63E57) To Apr. 23: Fannie Hillsmith.

Egleston Galleries (161W57) Apr.: Group Exhibition.

8th St. Gallery (33W8) To Apr. 23: Flower Paintings; Apr. 25-May 8: Lorillard Wolfe Club.

Feigl Gallery (601 Mad.) Apr. 19-May 8: Merhoff.

Ferragil (63E57) To Apr. 23: Clinton King.

Friedman Gallery (20E49) Apr.: Ben Lassen.

Galerie St. Etienne (46W57) To Apr. 23: Oskar Kokoschka.

Galerie Vivienne (1040 Park) Apr. 19-May 3: Roy MacNicol.

Garret Gallery (47E12) Apr.: Group Show.

Grand Central Galleries (15 Vand.) Apr. 19-30: Alphonse Shelton; Apr. 26-May 7: Anthony Thiem. (55W 57) Apr.: New Works for New Collectors.

Hugo Gallery (26E55) Apr.: Marie Laure De Noailles.

Janis Gallery (15E57) To May 14: Modern Primitives.

Jewish Museum (Fifth at 92) To May 15: Children's Art.

Kennedy & Co. (785 Fifth) Apr.: Herb Olsen, Watercolors.

Kleemann Galleries (65E57) To Apr. 27: Contemporary Americans.

Knoedler Galleries (14E57) Apr. 19-May 7: Seurat.

Kraushaar Galleries (32E57) To Apr. 26: John Koch.

Laurel Gallery (108E57) To Apr. 23: Jimmy Ernst.

Levitt Gallery (16W57) To Apr. 23: Kahlil Gibran.

Julien Levy Gallery (42E57) Apr.: Group Show.

Librairie Lipton (791 Lex.) Apr.: Illustrations by Braque.

Little Gallery (Lex. at 63) Apr.: Frans Hoyer.

Luyber Galleries (112E57) Apr.: Mordvinoff.

Macbeth Gallery (11E57) Apr.: Olin Douce.

Marque Gallery (16W57) To Apr. 29: Philip Perkins.

Matisse Gallery (41E57) Apr. 19-May 16: Miro.

Metropolitan Museum (Fifth at 82) To May 15: European Porcelain.

Midtown Galleries (605 Mad.) To Apr. 23: Dong Kingman.

Milch Galleries (55E57) To Apr. 23: John Whorf.

Modernage (16E34) Apr.: Midtown Galleries Group Show.

Morgan Library (29E36) To July 23: "First Quarter Century."

Morton Galleries (117W58) Apr.: Group Show.

Museum of Modern Art (11W53) To June 12: Georges Braque.

Museum Natural History (Cent. Pk. W. at 79) Jewellery, Pearl S. S.

Museum Non-Objective Painting (1071 Fifth) To May 15: Group.

New Art Circle (41E57) Apr.: Le Fauconnier.

Historical Society (Cent. Pk. W. at 77) To May 8: Three Centuries of New York in Watercolor.

Newcomb-Macklin (15E57) Apr. 18-30: M. Elizabeth Schleussner.

Newhouse Galleries (15E57) Apr.: Fine Old Masters.

Newman Gallery (150 Lex.) Apr.: American Primitives.

Newton Galleries (11E57) Apr. 19-30: George Don't Hoffman.

Norheim Gallery (Bklyn.) To Apr. 23: Katrine Hvidt Bie.

Norlyst Gallery (59W56) Apr. 18-30: Olga Margolis; To Apr. 23: Mary McGarrity Shore.

Parsons Gallery (15E57) Apr. 18-May 7: Theodoros Stamos.

Passedoit Gallery (121E57) To Apr. 23: B. J. O. Nordfeldt.

Pen & Brush Club (10E10) To Apr. 28: Prize Awards Show.

Peridot Gallery (6E12) Apr.: Group Show, Paintings.

Peris Gallery (32E58) Apr.: Modern French Paintings, Part II.

Portraits Inc. (480 Park) Apr.: Portraits in Review.

Pyramid Gallery (59E58) Apr.: Group Show.

Rehn Gallery (683 Fifth) Apr. 18-May 7: Steve Raffo.

RoKo Gallery (51 Greenwich) To Apr. 27: Herbert Scheffel.

Rosenberg (18E57) To May 14: Color Rendition from Prado Museum.

Salpeter Gallery (36W56) Apr. 25-May 15: Gail Symon.

Scalamandre Museum (20W55) Apr.: Textiles.

Bertha Schaefer (32E57) Apr. 18-May 14: Bernice Cross.

Schaeffer Galleries (52E58) Apr. 26-May 20: Drawings Exhibition.

Schultheis Galleries (15 Maiden Lane) Apr.: Old Masters.

Sculptors Gallery (4W8) Apr.: Group Exhibition.

Seligmann Gallery (5E57) Apr. 18-May 7: Arthur Kraft.

Serigraph Galleries (38W57) To May 7: New Prints.

E. & A. Silberman Galleries, Inc. (32E57) Apr.: Old Masters.

Van Diemen-Lilienfeld (21E57) Apr. 20-May 3: Natacha Jacobson.

Village Art Center (224 Waverly) Prizewinner from Oil Show.

Maynard Walker Gallery (117E57) Apr. 18-May 7: Kenneth Callahan.

Weyhe Gallery (794 Lex.) To May 4: Sybil Kennedy; Toon Kelder.

Whitney Museum (10W8) To May 8: Sculpture & Watercolor Annual.

Widenstein (19E84) To May 14: Degas, Loan Exhibition.

Willard Gallery (32E57) To Apr. 23: Gina Kne.

Young Gallery (1E57) Apr.: Old and Modern Paintings.

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